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ABSTRACT

This elementary and secondary drama guide contains activities to help teachers make drama more creative and more imaginative and rich for students so that they will have a rich appreciation of and taste for the theatre when they grow up. The many and varied activities described are first categorized into three main areas: awareness, interaction, and expression. Within these categories the activities are arranged by three educational levels -- elementary, junior high, and high school. Students use parts of the body such as hands, feet, and eyes to show that the body talks without the use of words; present an abstract idea through pantomime; reproduce the sounds of animals; act out well known folk tales; and create characters based on observations through each of the senses. The addendum, which comprises about half of the publication, contains detailed information on the technical aspects of theatre including a discussion of production, stage equipment, scenery, and a guide for costuming. The guide concludes with a bibliography of teacher resource books, anthologies, and scripted material. (Author/RM)

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A DRAMA GUIDE FOR IDAHO SCHOOLS

GRADES K-12

IDAHO STATE DEPARTMENT OF EDUCATION
Division of Instructional Improvement

Prepared by
STATEWIDE DRAMA CURRICULUM COMMITTEE
May 1978

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IDAHO STATE DEPARTMENT OF EDUCATION

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FOREWORD

It is a pleasure to endorse the publication of new guides in drama, dance and visual arts for Idaho schools. Developed by statewide committees of art educators, the guides should result in improved and expanded programs for Idaho children.

The arts provide many benefits. They spark classroom interest, improve morale and attendance, expand imagination and creativity, foster love of learning and increase the love and understanding of people in other cultures.

For these reasons, a quality fine arts program should be an important part of the curriculum of every Idaho school.

Sincere appreciation is expressed to the members of the committees for their assistance in writing the instructional materials.

Roy Truby

ROY TRUBY
State Superintendent
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A DRAMA GUIDE FOR IDAHO TEACHERS K-12

INTRODUCTION

The Arts are coming into a prominence in education that they have never yet known. The recent study entitled *Coming to Our Senses: The Significance of the Arts for American Education*,[1] states:

> "This report seeks to demonstrate that direct creative and re-creative experience - learning *in* the arts - is of unique educational value. It asserts that learning *about* the arts is learning about the rich world of sensation, emotion and personal expression surrounding us each day. It claims that learning *through* the arts has the potential to enhance one's general motivation to learn and develop one's respect for a disciplined approach to learning." Pg. 8.

This drama guide thus deals with learning "in," "about," and "through" the arts - through *drama* particularly. The study also states:

> "Without the basic learning skills--the capacity to (1) *receive information through the senses* and (2) *to interpret* and (3) *respond* to that information in various ways--the process of learning cannot take place." Pg. 9.

This guide will deal with these basic learning skills as follows:

(1) "to receive information through the senses" as AWARENESS,

(2) "to interpret" as INTERPRETATION or INTERACTION,

(3) "to respond .... in various ways" as EXPRESSION.

Since experience in drama can develop all three skills, such experience should be an integral part of the basic education of all children.

Drama, however, does not lend itself easily to discussion in words. This is true of all the arts - of any creative activity where inspiration and expression of a personal kind is the basic force behind the activity. Drama is not singularly an intellectual subject; it is essentially emotional. All art forms demand an imaginative appreciation as well as an intellectual approach, and any educational value the arts may have depends upon the level at which the arts are appreciated.

---

[1] *Coming to our Senses*, A panel report, David Rockefeller, Jr., Chairman, McGraw Hill Book Company, New York, 1977.

In all arts, there are two levels of creative activity: (1) the doers, the makers - actors, painters, composers, authors; and, (2) the watchers, the appreciators - collectors, audiences, passive observers. Both are necessary and dependent upon each other. In the arts, we must provide for the educational value of creating as well as the educational value of receiving.

Drama

In using the word "drama," reference is made to the force and the instinct that lies in every human being to use his body to express what he means and feels. This may take a quick spontaneous form of re-enacting a situation for a friend. It may also involve many individuals in the expression of a mass feeling--a stylized, ritualistic enactment of man's problems or questions about the world and the environment he inhabits.

The mimetic dancing and ritualistic mass drama we find in some primitive peoples - those possessing a simpler, more communal existence than ours - requires no audience. If there are any watchers, they are contributing to the activity in a very positive way, not as passive observers like bodies watching television. It is this kind of drama which is active the whole world over wherever people exist. It is a generated experience in which personal meanings and discoveries are made and felt.

It is not performance in order to communicate, but performance to experience and discover. Here in the United States we do not see the mimetic dancing and the ritualistic drama of primitive tribes except in a limited way in our children, and this we often smother by our narrow treatment of drama and theatre in our schools. There is much of educational value in this instinctive use of dramatic expression - the unconscious urge of expression.

Theatre

In using the word "theatre," reference is made to the highly complex and ritualistic actor and audience situation. In its highest manifestation, it is great art; in its lowest, it is show business - the art of "packing 'em in." In this guide, reference to "theatre" is more than "show business;" it refers to that throat-catching experience which happens when audience and actor become as one - when for a brief moment a person succeeds in communicating with his or her fellow beings. This is an enobling and penetrating experience. It is not the same as the reaction at a football game where emotional or physical excitement may be the mob reaction. In the theatre, it may take the outward form of complete stillness and silence because the experience is happening at a much deeper spiritual level. It cannot be analyzed at this time; it is still too emotional.

There is much of value to the individual in this experience. Theatre grows from folk drama - the drama to experience and discover - so the richer the folk drama expression, the richer and more often theatre as an art may be happening. Where a society becomes superficial and passive rather than creative, the society is on the decline. It is important to each society that each individual has a creative approach to living.

If we can make individuals conscious of the necessity to create for themselves, then we may enrich our society enormously. Drama is one of the ways we may do this, though not the only one. The importance lies in the experience of creating. There lies the education of the individual - not an intellectual education only, but an imaginative, sensitizing emotional education as well.

Children instinctively use drama creatively. They use it as a means of sorting out problems, of stating needs and of letting off emotional steam. If we, as teachers, could allow this to happen, then gradually make it more and more creative and more and more imaginative and rich, then we might develop individuals who have a creative, imaginative approach to life and a rich appreciation of and taste for theatre when they grow up. This guide has been designed to assist teachers in attaining this important goal.

OBJECTIVES

The general objectives of drama in education have been stated in the introduction. More specifically drama in education has the potential:

To provide a sense of joy in learning.
To stimulate the imagination and an interest in the spirit of inquiry.
To increase receptivity to other learning experiences.
To coordinate body, mind, and emotions in the expression of ideas, actions and characters.
To give students freedom coupled with responsibility.
To help students capture what is implicit in any experience and express it explicitly.
To represent abstract concepts through physicalization.
To synthesize and culminate an extended unit of learning.
To focus on specific sensory processes and emotional reactions as one interacts with the environment.
To develop the ability to respond quickly and collaboratively to rapidly changing stimuli.
To develop a tolerance for a variety of personalities and ideas.
To clarify values.
To provide opportunity for developing skills in technical theatre.
To give opportunity for the timid, withdrawn, or handicapped student to find viable forms of self-expression.
To elicit enriching responses to all the arts.

OVERVIEW

THE HEART OF DRAMA

Drama is one of the means by which a person discovers himself and the world around him. The drama teacher sets up situations in which a student can discover why people behave as they do. In so doing, the student can be helped to reflect on his or her own behavior.

Drama allows a student to be more perceptive about a particular area in the present moment, "now." One struggles with a problem in the guise of another life, but actually it is one's self that is used to understand. Because drama involves the whole person through mind, body, voice, and imagination, it allows a balanced and harmonious development of the learning process.

DRAMA FOSTERS GENERAL LEARNING

Drama stimulates invigorated learning and enthusiasm for subject matter. In a way, it does what a good play or book or dance can do for us--except that the child is a participant. He *himself* struggles through the tensions of a situation toward a resolution, and the break-through into greater understanding is *his*. Facts of history become human. Science lessons become intriguing. Literature and Language Arts become relevant. Drama, then, becomes not just a substitute for cognitive learning nor just a way to make it "fun," but a means of allowing subject matter to become whole and real for a child.

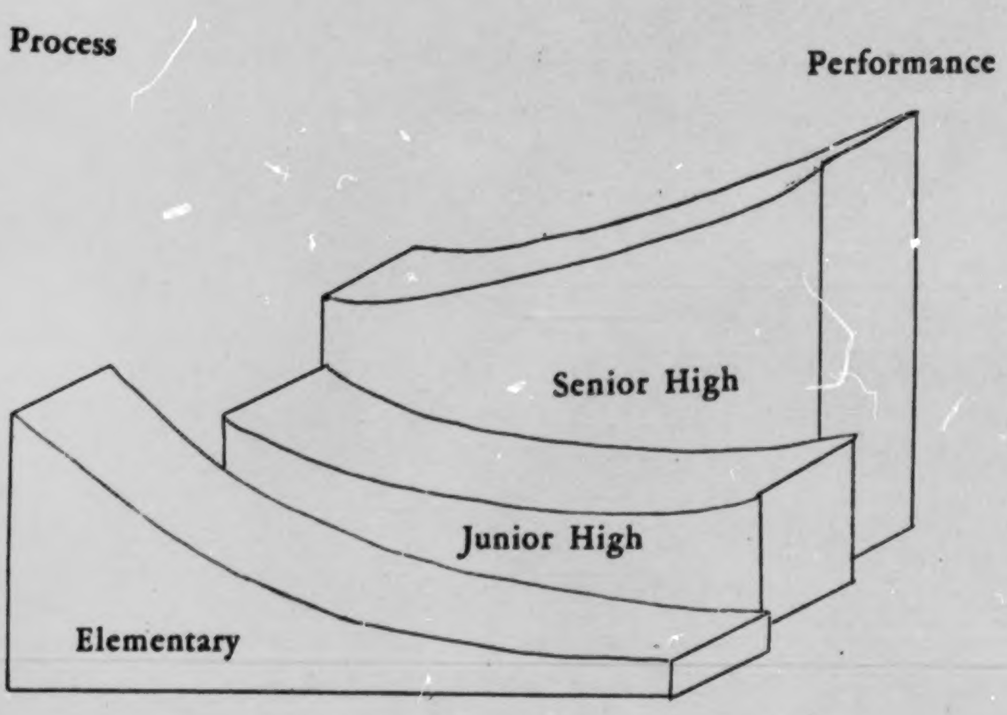
PROCESS-PERFORMANCE

Drama as an educational process takes two closely interrelated routes. The first is *process-oriented*, where participation in the classroom is for the benefit of the participants only. The second is *performance-oriented*, where performers act for the edification and enjoyment of an audience. The drama guide deals with the spectrum between process (the experiential) and performance (the presentational).

ORGANIZATION OF GUIDE

The guide is categorized into three areas: AWARENESS, INTERACTION and EXPRESSION. It speaks to three levels of education: ELEMENTARY, JUNIOR HIGH, and HIGH SCHOOL. The elementary teacher will stress process more than performance while the opposite might be true for the high school teacher. The junior high teacher will balance process and performance. However, for all teachers, a continuum of process and performance is strongly recommended.

The guide deals with process and performance in terms of movement from HONEST AWARENESS - the discovery of personal resources, to INTERACTION - a personal release and mastery of resources resulting in an exploration and discovery of one's environment, to EXPRESSION - an exhibition of one's self for others. Objectives and activities are arranged in terms of these three areas. The chart below illustrates the relation of process to performance within each level, but also stresses the continuum between the two.



This drama guide is not a textbook. It is meant to stimulate ideas for initiation, not to provide mandates for imitation. It is strongly recommended that the teacher read the introduction thoroughly to provide a philosophical view, then select ideas from any area or level to meet the needs of the students.

HONEST AWARENESS

In order for the student, male or female, to know himself and the world he lives in, it is essential that he knows his own body which is the principle medium of expression in the dramatic process and the medium through which he will experience the world around him. He will develop a heightened awareness of his surroundings as well as an increased awareness of himself and thus learn to trust in his sensations, feelings, fantasies, memories, attitudes, thoughts and values as he seeks to give them coherent expression.

INTERACTION

Once an individual is aware of who he or she is and how he processes the information he receives, he proceeds to interact with his environment. The student moves out of himself into the space around him and into a relationship with whatever this space might hold--places, persons, things, situations and sounds.

Movement

An obvious interaction of self with the space about him or her is body movement in time--the basis for all physical or non-verbal communication. Through rhythm and movement students develop an understanding of movement as the external expression of an internal idea, intention or feeling--of making the implicit, explicit. Experiences in movement range from simple rhythmic activities to the complex communication of moods, feelings, ideas, and characters.

Vocal Response

Another facet of the interaction of self with the space (the aural space of silence/sound) about him or her is vocal response, the basis for all verbal communication. Exploration in pantomime and improvisation span the verbal and nonverbal interaction of self with environment and extends also into the area of expression.

EXPRESSION

Once the student becomes familiar with basic principles of body movement and vocalization in relation to space and sound, he or she proceeds to communicate feelings or ideas to others. Included in the area of expression are pantomime, improvisation, and performance of dramatic literature.

Pantomime

Pantomime is the art of conveying ideas through body and facial movements only, using no verbal expression.

Improvisation

Improvisation is the creative, cooperative and spontaneous dramatic response to rapidly changing and unanticipated dramatic stimuli. Improvisation involves setting out to solve a stage problem with no preconception of how it will be done, permitting everything in the environment to serve the experience. Spontaneity, the dynamic released when individuals are placed in an open environment and cooperatively united by a creative purpose, becomes a means to experiential learning. Common to all improvisation is the need to establish and build trust, cooperation, and support among the participants. Preplanning negates the essential spontaneity of improvisation. Therefore, demonstration, example, and preplanning should be minimized. Improvisation exposes the students to the problem solving situation, challenging their ability and helping to develop creative insight.

Performance

One of the final objectives of drama on the senior high level is the performance of dramatic literature. Such performance can provide a focus and culmination for previous experiences on the elementary and junior high levels. High school dramatic activity should attempt to capture and captivate; i.e., capture that unique moment when physical and mental activities work toward the creative process, and captivate by allowing the realization of creativity to be expressed in presentational form -- the production.

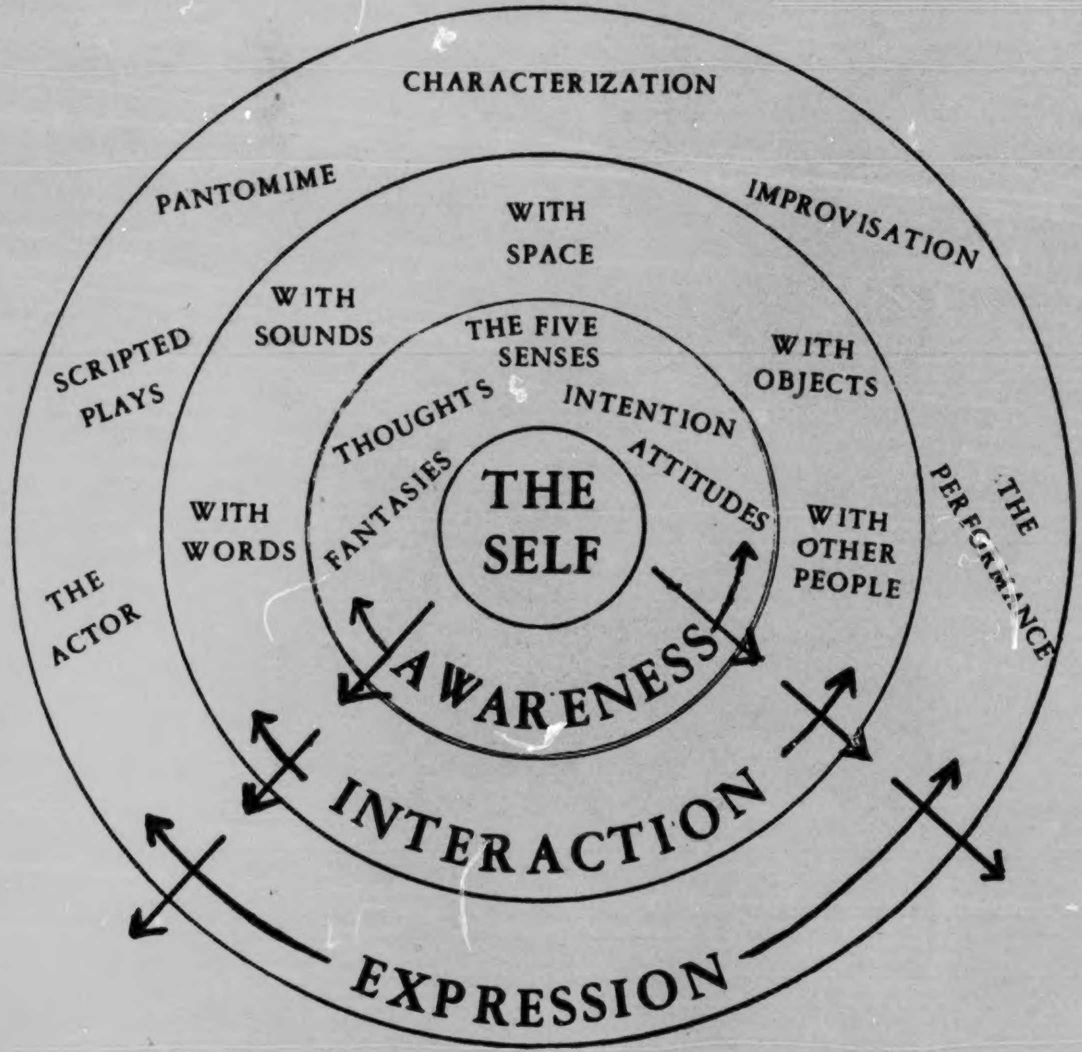
Acting in scenes or a complete play from scripted theatre literature combines and refines all of the basic theatrical experiences, yet it also differs from previous drama exercises. Formal acting depends upon careful preparation, sparking creativity and preserving spontaneity. The students are no longer seeking to build their own characters but rather relating them to the demands of the scripted play's predetermined characters. They no longer improvise their own words but rather interpret the playwright's words.

Because of the complexity of the formal acting experience, it is best taught by the specifically trained teacher-director.

Of importance to the development of dramatic expression is opportunity for students to observe theatrical excellence. These opportunities should be concurrent with the activities of the classroom. It is through the experience of "modeling" that the student is better able to procure a sense of continuity, a viable view of expression, and a realization that theatre works in the sense of a true disciplinary art form.

PANTOMIME - John Morgan, University of Idaho
Photo by James Johnson, University of Idaho

The chart below gives a pictorial representation of the student's experience with process and performance as he or she moves from awareness to interaction to expression:



DRAMA FOR THE HANDICAPPED

Drama is a process of learning how to learn for the handicapped as well as for the so-called "normal" student. Implicitly, teachers use drama to develop body awareness, positive self-concept, and socialization skills. This means using drama not only as an art in its own right, but, of equal importance, using drama as the means for developing the whole child.

Drama becomes most important for helping the handicapped child develop the essential tools he/she needs for further learning: for helping the withdrawn child play, the cerebral palsied child engage in impersonation, the Down's syndrome child develop imagination and ability to role play.

A challenge of importance to a group of learning disabled persons is to prove that they can be responsible and that they can make a useful contribution to society. This is not that different from the goal of any other group; it is just that for the disabled the challenge may have to be simple in order to be one they can cope with or a problem they can solve.

For example, with the mentally handicapped, the teacher's signals to the group need to be simpler, more blatant and direct, and the pace needs to be slower. The instructor cannot depend on the group to take over leadership as quickly or as smoothly as other classes might do.

It is vital, however, that the teacher never remove from a class, no matter how disabled that class, the primary challenge of making decisions and acting on them. To effectively teach the learning disabled, emotionally disturbed, or physically handicapped person, teachers must identify solidly with the learner just as they must with any other student.

Bearing this in mind, the activities in the guide are applicable to and should be helpful to teachers working with the handicapped.

TECHNICAL THEATRE

Technical theatre affects all areas of drama and theatre. The creation of a mood through darkness or reduced illumination might be accomplished in the elementary classroom by the use of a lantern. On a high school stage a properly mounted ellipsoidal spotlight gelled with midnight blue at a dimmer setting of 6 in a darkened auditorium might provide this mood. The tools of the theatre are there to be used by the trained specialist as well as the teacher in an ordinary classroom.

DARKNESS ← IMAGE → LIGHT

STILLNESS ← MOVEMENT → MOVEMENT

SILENCE ← SOUND → SOUND

These above elements used in combination are all that exist to make the implicit in a statement or idea explicit to the watcher. Through these tools of the theatre, drama in the classroom is made to work for the teacher. The technical embellishment of what we can see and hear, including costumes, makeup, sound, set, properties and lights is an extensive subject. One should not feel, however, that drama cannot be created if one does not have extensive technical facilities and materials. Drama requires only people. The rest is embellishment. The Technical Theatre addendum provides a reference source for those teachers who need to know more.

ACTIVITIES

In Three Categories:

AWARENESS

INTERACTION

EXPRESSION

The following activities are recommended for your use.

Each activity has the potential of hundreds of beginnings.

AWARENESS

Elementary Level

1. Show that the body talks without the use of words by using parts of the body such as hands, feet, eyes, and the whole body to say: I'm happy, I'm scared, I'm surprised, No!

   Resource: (Note - The following key will be used to identify materials:
   B--Book, R--Record, P--Poem, S--Story. For addresses, see bibliography.)

   R--Words and Movement About Myself, Side 1
   Multi-purpose Singing Games, Side A, Band 3
   B--Pantomimes, Charades and Skits, Vernon Howard
   B--Improvisation for the Theater, Viola Spolin

2. Focus on the manner in which specific parts of the body speak by:

   (a) Using scarves to show various finger and hand movements such as: swinging, stretching, patting, shaking, pinching, squeezing, tickling, and punching.

   Resource: B--Improvisation for the Theater, Viola Spolin
   Creative Dramatics, Mary Paul Francis Pierini

   (b) Using finger plays.

   Resource: B--Finger Play Fun, Violette G. Steiner and Roberta Evatt Pond

   (c) Holding imaginary objects such as: a glassful of water, a kitten, a basketball, an ice cream cone, a caterpillar, and a camera.

   Resource: B--Pantomimes, Charades, and Skits, Vernon Howard

   (d) Walking in a variety of ways and with varying purpose such as: walk in a Fourth of July parade, walk as though you are late for school, walk through tall grass, walk with a sprained ankle.

   Resource: R--Multi-purpose Singing Games, Side A, Band 1; Side B, Band 1
   B--Improvisation for the Theater, Viola Spolin
   Pantomimes, Charades, and Skits, Vernon Howard
   Movement and Creative Drama for Children, Betty Lowndes
   P--"On Our Way," Eve Merriam, Poems Children Will Sit Still For

(e) Showing emotionally that: you are afraid, you are angry, you like something, you are puzzled.

Resource: R--Developing Everyday Skills Through Movement and Songs, LP 7017, Band 5
Developing Everyday Skills Through Movement and Songs, LP 7019, Band 4

3. Express a single concept with the whole body by:

(a) Becoming objects such as: a flower, tree, or plant, a snowman, an eagle, a coyote, a kite.

Resource: B--Be A Frog, a Bird, or a Tree, Rachel Carr

(b) Becoming letters of the alphabet. Use alphabet rhymes that stress contour rather than sound.

Resource: B--Picnic of Sounds, Lillian Buckley and Al Cullum

(c) Becoming words containing specific phonetic elements such as initial sounds, blends, short and long vowel sounds.

(d) Becoming numeral concepts such as sets of two ducks, three rabbits, greater, smaller, fewer.

Resource: R--Math Readiness, Hap Palmer
Classroom Records, Teaching Children Mathematics, LP 5000
B--Active Learning, Bryant J. Cratty

(e) Becoming a geometric shape.

AWARENESS

Junior High Level

1. Touching: You are the bottom of a shoe. What do you feel? Where are you? Whose shoe?
You are a raindrop falling from the sky. Describe how you feel about the experience. What do you touch?

2. Tasting: You are a venus fly trap; what do you taste?
Describe yourself as a pickle.
You are a spoon. Where are you? What do you taste?
You are the new "original" flavor of the month at your favorite ice cream store. Describe yourself.

3. Smelling: You smell a very pleasant smell. Who are you? Where are you? What do you smell? (I'm a pie plate just coming out of the oven. I can smell fresh homemade apple pie.)
You are at the city dump. Who are you? What do you smell?

4. Hearing: You are a planted hearing "bug." Using your imagination concentrate until you are able to tell who planted you, where you are planted, and what you have been hearing.
Go outside into the environment. Listen carefully for a sound you have never heard before.

5. Seeing: See the world coming to an end. (Other than by any known way, e.g., fire and nuclear war.) Describe how it happened.
You are a mirror. Where are you located? Describe what you are seeing.

6. Abstract pantomime: Students will present an abstract idea through pantomime. (Diaper being put on a baby, pillow being stuffed, shell or grenade exploding, cork out of a bottle, gum on the bottom of a shoe, tooth being pulled, trap catching a mouse, catsup out of a bottle.)

AWARENESS

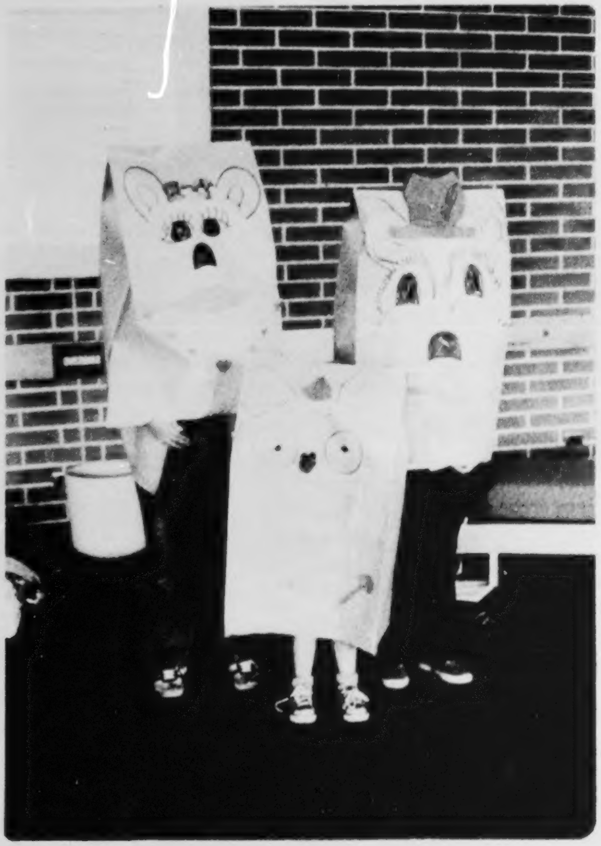
Senior High Level

Work in sense recall: Caution students to think about the sensation they are recalling rather than about how they look in their reaction.

1. Touch the following imaginary objects and react to them: a hot radiator, a pan of lukewarm water, a chilly wind, a cup of steaming coffee, a container of sticky dough or molasses, a piece of rich velvet or fur.
2. Taste the following imaginary objects and react to them: a piece of beefsteak, a bowl of vegetable soup, a lemon, a dish of chocolate ice cream, a spoonful of castor oil, a piece of pie (select a flavor).
3. Smell the following imaginary objects and react to them: a rag saturated with gasoline, a bouquet of flowers, a piece of pine or cedar wood, a bottle of ammonia, a kettle of boiling cabbage, a handkerchief containing perfume.
4. Hear the following imaginary objects and react to them: a crash behind you, your name being called from the next room, the rustle of a mouse in the corner, a distant song, rain on the roof, a mosquito.
5. See the following imaginary objects and react to them: the sudden flash of an explosion, the passing and receding tail-light of an automobile, a flying moth, a swinging pendulum of a clock, a sky rocket, an approaching train.
6. Have students create characters based on observations through each of the senses: on hearing music of different periods - whistles, bells, drum, fife; on tasting lemon juice, whipped cream, beefsteak, iced tea; on smelling flowers, raw onion, mustard, sawdust; on touching furs, sandpaper, plums, ice, pillow.
7. Relaxing the body: raise, lower, and rotate your head without moving your shoulders - let it roll freely without the slightest tension; rotate your shoulders up and down, forward and back, in circles; move your arms in wide circles, first close to the body and then at shoulder height; rotate your lower arms from the elbow, toward and away from the body; rotate your hand from the wrist; move your arms horizontally and vertically, with wrists leading; shake your hands vigorously, keeping them completely relaxed; open

and close your fists, stretching the fingers apart and drawing them together; do the five-finger exercises - alternate your fingers, little, middle, ring, first, and thumb; bend your body forward, back, and to the sides; clasping your hands together, push your arms vigorously above your head - then rotate your body, keeping your head within your arms; rotate each leg in circles, kick as high as possible, swing forward and back; rise on your toes, bend your knees, and sit on your heels; rotate each foot at the ankle; pick up marbles with your toes.

"Tug - o - War"
INTERACTION
ELEMENTARY LEVEL



"Paper-Sack Costumes"
EXPRESSION
ELEMENTARY LEVEL

INTERACTION

Elementary Level

1. Use sensory responses to show that movement is the external expression of an internal idea, intention or feeling by having the student: react to eating a juicy orange or tasting bitter medicine, react to touching a hot stove, react to seeing a bird with a broken wing, react to smelling gingerbread being baked, react to hearing a doorbell.

Resource: R--"The Five Senses," The Best in Children's Literature, Series I
"The Child's World of Sounds," The Best in Children's Literature, Series I
Learning Basic Awareness Through Music, Side I
B--Dramatic Imagination, Jerneral Cranston, pp. 25-34
Creative Dramatics, Geraldine B. Siks, pp. 73-79
Development Through Drama, Brian Way, pp. 36-68

2. Explore the relationship of body to space by:

(a) Having the students jump, move arms, skip, hop, or run to the rhythmic beat of music, hand-clapping, or music and rhythms created by other students.

Resource: B--Creative Movement for the Developing Child, Clare Cherry, pp. 14, 15
R--Reading Readiness and Number Readiness, Le Crone

(b) Having students "become" in space: the student moves as though he were a rubber ball; the student moves like his favorite animal; the student becomes the wind moving through a garden, water trickling down a stream, blocks of ice melting on the ground, surf crashing against the rocks, marionettes walking to school, a clown in a circus parade, frogs leaping after flies, explorers cutting their way through the jungle.

Resource: B--Dramatic Imagination, Jerneral Cranston, pp. 35-39
Improvisation for the Theater, Viola Spolin, Chapter V
R--Coordination Skills, Kimbo
The Five Senses, The Best in Children's Literature, Series I, Side 2, Band 2
Come and See the Peppermint Tree, Dean Records
Rhythmic Activity Songs, LP 1055, Vol. 1
Developmental Motor Skills for Self-Awareness, Vol. 1, Kimbo
B--Poems for Movement, Woodland, E.J.M.

(c) Having students change level: Melt like an ice cream cone; grow from a seed to a plant; expand like a balloon, floating in the air and then getting punctured.

Resource: B--*Creative Dramatics*, Mary Paul Francis Pierini, pp. 117-121

(d) Having students change direction in space - forward, backward, diagonally, circularly, up, or down: Move toward an object, leap toward it, dart away from it, zigzag toward it.

Resource: B--*Creative Dramatics*, Mary Paul Francis Pierini, pp. 107-109
R--*"The Five Senses,"* The Best in Children's Literature, Band 2, Side 2

(e) Having students change the composition of space. The atmosphere in the classroom becomes a substance, and the teacher asks the students to move through it, starting at one end of the room and crossing to the other. The "substance" might be outer space, mud, water, clouds, gravy, gelatin, or marshmallow.

Resource: B--*Creating Dramatics in Movement and Writing*, John Basinger
Movement Awareness and Creativity, Lea Bartal and Nira Ne'eman

3. Explore the relationship of the body to other bodies in space through:

(a) Partner activities. Mirror game: partners face one another; one is mirror for the other and imitates his actions exactly. Partner activities in which each becomes one of the aspects of: homonyms, antonyms, rhyming words, and associations.

Resource: R--Multi-Purpose Singing Games, Side B, Band 1
Come and See the Peppermint Tree, Side B, Band 3
Math Readiness, Side A, Band 2
Cooperative Activities, LP 9005
All American Dance Winners, Kimbo

(b) Group activities: Students collectively form the shape of a single concept: jack-o'lantern, Christmas tree, valentine, and Easter egg. Students collectively create complex movement patterns: the whole class creates a machine; one student starts by assuming a stance and making a rhythmical machine-like movement and sound, another joins with a different stance and movement in double time, and so forth. Each student becomes part of an electrical circuit. Each student becomes a part of a mimed activity such as a ballgame, shopping activity, band or orchestra.

Resource: B--*Act Now!*, Nellie McCaslin

4. Encourage movement to music of different and changing rhythms by using records or tapes that direct the student to specific movement responses. Follow this with music or sound alone and encourage the student to create his own movement.

Resource: R--Music for Creative Movement, LP 6070
Music for Movement Exploration, LP 5090
Music for Movement Expression, LP 615
Peter and the Wolf, DQ 1242
All American Dance Winners--Third band of each selection is music only for free interpretation, Kimbo
B--Children and Dance and Music, Olga Maynard
Creative Rhythmic Movement for Children, Gladys Andrews
Dancing Games for Children of All Ages, Esther L. Nelson
Illustrated Games and Rhythms for Children, Frank Geri

5. Telling stories through a sequence of actions that convey a specific meaning by having the student:

(a) Perform simple pantomimed activities, careful to communicate weight, size, and volume: a child mimes being awakened in the morning, getting up, and getting ready for school; a student is a lion tamer or a snake charmer; a student portrays shopping for an article and finally buying it.

Resource: R--Multi-Purpose Singing Games, Side B, Bands 2 and 3
Come and See the Peppermint Tree
B--Pantomimes, Charades and Skits, Vernon Howard

(b) Express emotional qualities and physical states through pantomime: a child opens a birthday gift and responds to it; a student is lost in a cave and has to find his own way.

(c) Relate a change of mood through pantomime: a child blows up a balloon that pops; a student is playing with a toy or new game and is very proud of it - it breaks, and the student is upset; the student is waiting for a ride home from school and is frightened because the car has not come - then he or she sees the car coming and is relieved.

Resource: B--Creative Play Acting, Isabel B. Burger, Chapters 4 and 5

(d) Express characterization in a simple situation: the student portrays Humpty Dumpty, Ol' King Cole, Little Jack Horner, and characters in other nursery rhymes, fairy tales, or folk tales; the student portrays a clown trying to cheer up a crying child; the student portrays a miner mining for gold.

Resource: B--You Can Act, Lewy Olfson
Creative Dramatics in the Classroom, Nellie McCaslin
Pantomimes, Charades, and Skits, Vernon Howard
Creative Dramatics, Mary Paul Francis Pierini

6. Use sound as a medium of interaction by:

(a) Listening to the sounds around and see how many can be identified. Are they near or far away?

(b) Reproducing the sound of birds, bears, lions, bees, dogs, cows. Note resources.

Resource: R--Learning Basic Awareness Through Music, Side 1, Bands 1 and 3
Pre-Square Dance, Vol. 1, Side 1, Band 2
"Child's World of Sounds," The Best in Children's Literature, Series I
P--"I Speak, I Say, I Talk," Childcraft Encyclopedia, Poems and Rhymes Volume

(c) Creating sounds: students sit in a circle; one creates the sound of an alarm clock, a doorbell, the school bell, or some such sound. After the sound has been announced, the originator passes the sound to the person on his right and faces him as he does it. This person passes it to the one on his right, and so on. All who have made the sound continue to make it as it is being passed, observing the timing and rhythm.

(d) Making sounds to accompany a story. Appropriate sounds are defined for specific words; each time the word occurs as the story is read, the sound is made.

Resource: R--Learning Basic Awareness Through Music, Vol. 1, Side 2, Band 4

(e) Conveying emotional qualities through sound: crying with pain, shrieking with fear, stamping feet in anger, laughing with joy.

INTERACTION

Junior High Level

Suggested Activities

1. Mirroring: Pair students together and designate one of each pair as the initiator of action, the other as the reflector. The initiator begins some movement which is reflected simultaneously by the other student. (Variations are possible.)
2. Moving freely about and, at signal, freezing into a "statue." (Ugliest, funniest, most awkward.)
3. Moving in particularly limited ways: blindfolded, on tiptoe, in a tunnel.
4. Falling in different ways: as if shot, slipping.
5. Jumping, hopping, and leaping to rhythm and in various combinations.
6. Walking: walk barefoot on hot burning pavement; walk on a tightrope or skyscraper girder; walk as if blinded; walk expressing fright; walk against a strong wind.
7. Sound and movement: each participant will demonstrate a sound and a movement. Have students stand in a line to complete this exercise. A 3-3-3 pattern can be used. The first student in line performs a sound and movement simultaneously. The next student must imitate this pattern, and then present his own idea.
8. Action pantomime for focus. Each student presents a simple pantomime. (Flying a kite, milking a cow, eating an ice cream cone, walking a dog, diapering a baby.)
9. Where: students will be given the "where" for a pantomime. They will be responsible for "who" they are and "what" happens. (Treehouse, jail, elevator, telephone booth.)
10. Students are to believe they are picking apples from branches that can be reached. Imagination must make the tree and the apples become real. (Pick apples as if you were a horticultural student hoping to win a prize at the fair; as if you were stealing apples; as if your father forced you to pick the apples.)

INTERACTION

Senior High Level

Suggested Activities

1. Formulate questions designed to help the students see relationships, e.g., How are responsibilities delegated in the household? What role does the youngest child play? Where does a grandparent fit in? How does personality influence one's role?

   Develop short role-playing situations with students cast in various family roles. Divide the class into groups and allow them a short time at the end of the class to plan. Each situation must involve a problem. At the next class hour have the class present their role-playing situations and discuss them. Encourage students to suggest solutions to the problems other than those presented.
2. Have students observe an animal carefully. What kind of person would it be? They should be as specific and detailed as possible. Urge students to choose a variety of animals--not just cats and dogs. Have students try to guess what animal inspired a particular character.
3. The following activities are to be used as an exercise in movement. Lack of inhibition is more important than exactness of detail.
   - (a) Fill as much space as you can horizontally.
   - (b) Fill as much space as you can vertically -- expand.
   - (c) Fill as little space as you can horizontally.
   - (d) Fill as little space as you can vertically -- contract.
   - (e) Stretch upward as far as possible. Now, beginning with your fingers, slowly relax. Then your arms, neck, shoulder, chest, letting yourself fall forward until the upper part of your body is hanging like a rag doll. Rise again.
   - (f) Believe you are picking apples from branches which can be reached only by standing on your toes and extending your arms to their utmost. To avoid bruising it, place each apple carefully in a basket on the ground.

(g) Hang wallpaper.
(h) Paint the ceiling.
(i) Put up window draperies.
(j) Scrub the floor.
(k) Wax the floor.
(l) Shake throw rugs.
(m) Pump water.
(n) Chop wood.
(o) Lift weights.
(p) Punch a bag.
(q) Stalk a deer.
(r) March in a parade soldier-style.
(s) March goose-step.
(t) Model a dress.
(u) Balance a can of water on your head.

4. Using the following suggestions, have students perform simple pantomimes. Have another class member copy the pantomime. Plot is not necessary in this exercise.

(a) Paste stamp on letter.
(b) Open and close door.
(c) Pick up and dial telephone.
(d) Feed crumbs to birds.
(e) Sail a glider.
(f) Cut paper with scissors.
(g) Clean a window.
(h) Play marbles.
(i) Place sheet in typewriter and type.
(j) Play a piano.

5. Using the following suggestions, have students perform more complex pantomimes.

(a) React to several people at a party -- some you like, some you don't.
(b) Eat a double-dip ice cream sundae, but it is too much for you.
(c) Go to and watch a movie.
(d) Pack a suitcase.
(e) Get ready for and take your bath.
(f) Fix a flat tire.
(g) Try on a new suit or dress in a clothing store. Examine it in a full-length mirror.
(h) Put icing and decorations on a cake.
(i) Scramble some eggs and serve them to lazy guests.

6. One player goes on stage and starts an activity. Other players join her or him one at a time, as definite characters, and begin an action related to his activity. (e.g., First player is a surgeon. Other players are nurse, scrub nurse, anesthetist, intern.)

7. Divide into groups of three or four and act out well-known folk tales such as "Little Red Riding Hood," "The Three Bears," "Rumplestiltskin," or "The Three Little Pigs." Make up your own dialogue and action as you follow the story outline.

8. One player goes on stage and starts an activity. Other players come on, one at a time. This time they know who they are as they enter the scene; and the first player (who does not know who they are) must accept them and relate to them. (e.g., Man hanging drapes. Woman enters. Woman: "Now, dear, you know that's not the way I want them hung!" Man accepts that woman is playing his wife; and he plays accordingly. Actors continue to enter, playing the couple's children, the next-door neighbor, or the family minister).

9. Students are assigned into groups of three. They then take three words and improvise a five-minute scene around these words. Suggested words:
   (a) Toothbrush....horse....earring
   (b) Paper clip...telephone...baked potato
   (c) Pizza...duke...typewriter
   (d) Lamp...rifle...zipper
   (e) Rug...zebra...rosebush
   (f) Paint brush...parsnips...dishwasher
   (g) Trumpet...spoon...tractor
   (h) Aspirin...diamonds...cactus
   (i) Cookie jar....snow shovel....swimming suit
   (j) Doorknob...newspaper....monkey
   (k) Patio...haystack...elevator
   (l) Angleworm...boxing gloves...postage stamp
   (m) Compass...rabbit...dictionary
   (n) Mink coat...ladder...toaster
   (o) Eraser...shovel...cabbage

10. Divide class into groups of three. Each group takes one "tag line" and invents an improvisation that will end with the line.

11. Give each student a prop from those readily available. Then at random pick three and have them do an improvisation using their three props (each student has his own).

EXPRESSION

Elementary

1. Communicate characterization through the voice by:

(a) Focusing on the voice as a medium of expression in the following: the student is a mean old witch casting an evil spell; the student is a bragging acrobat telling fans of his or her prowess; the student is a sad circus clown telling the audience why it is so troublesome having very big feet.

Resource: B--Creative Play Acting, Isabel B. Burger, Chapter 6
Creative Dramatics in the Classroom, Nellie McCaslin, Chapter 4
You Can Act, Lewy Olfson, p. 42
Movement and Creative Drama for Children, Betty Lowndes, pp. 120-140
Creative Dramatics, Mary Paul Francis Pierini, pp. 69-75

(b) By reading to one another, attempt to bring dramatic impact to the printed word. Convey characterization, tension, and conflict through the voice. Work for:

Projection - The production of audible speech and the ability to use different levels of volume effectively. Say "Come here" to someone in the same room with you, someone in the next room, someone outside, someone down the street, and someone far, far away.

Articulation - The clear and unaffected pronunciation of speech, including the ability to manipulate dialects. Recite poetry and tongue twisters.

Variety - The ability to speak with rich and diverse texture and to utilize the elements of emphasis and pitch. Say each of the following words in a manner which will express the meaning as indicated. "Hello," meaning: How do you do? Do I know you? I suppose I have to say it! "Pass," meaning: Did I pass? I should say not! What's that? Give a directive. "Well," meaning: Is he well? I'm not sure. I'm surprised. How indignant! "Lazy," meaning: You're lazy. I'm not lazy! So, I'm lazy. "Seventeen," meaning: Is seventeen the correct answer? Did you say seventeen? Yes, that's the answer. I won!

2. The student expresses himself or herself in word and action by:

(a) Repeating word for word or the essence of a direct quote from a sentence or phrase in a poem or story that is dramatized. Poem: "Five Little Squirrels" - Have one student or one group of students say each line of conversation.

Resource: P--Let's Enjoy Poetry, R. Hughes, Poems With Refrain, (Primary)
Let's Enjoy Poetry, R. Hughes, Chapter 3, Two Part Poems
Let's Enjoy Poetry, R. Hughes, Poems With Refrain and Chapter 3 also, (Intermediate)
"Come Little Leaves," George Cooper
"Baby Seed Song," Edith Nesbit
"Little Clown Puppet," Carolyn Haywood
"In the Heart of a Seed," Kate Brown
"Home for a Bunny," Margaret Wise Brown
"Casey at the Bat," Ernest L. Thayer
"The New Duckling," Alfred Noyes
"The Crab-Apple," Ethel Talbot
"Boats in Fog," Vivian Mackey
S--Get Up and Bar the Door, an English ballad

(b) Using exact words or essence of a quote in a situation in which there is only one other person involved. Poem: "The Wind and the Moon," by George Macdonald and "The Spider and the Fly," by Mary Howitt.

Resource: P--Let's Enjoy Poetry, R. Hughes, Chapter 3, Two Part Poems

(c) Choosing his own words to express a situation in which there is only one other person involved. Poem: "Open the Door," by Dorothy Grider and Marion Edey; Story: The Gingerbread Boy; Fable: The Lion and the Mouse. Problem situations: You become separated from your mother while shopping in a large department store. You find someone who you think can help you.

You have found a kitten that you want very much to keep, but your mother has said you cannot have a pet. Try to persuade her that the kitten needs a home.

A salesman comes to the door. He insists on demonstrating a vacuum cleaner, although you tell him you have one. How do you handle the situation?

Resource: P--Times Three, Phyllis McGinley
S--Aesop's Fables, (Those with partner situations)
B--Creative Dramatics in the Classroom, Nellis McCaslin, p. 56
Improvisation, John Hodgson and Ernest Richards

(d) Responding to rapidly changing stimuli quickly and in relation to the words and actions of the other participants in situations where more than one person is involved and the dialogue is totally improvised. The structural components of plot--beginning, middle, and end--are used. Improvisations:

You and your friend are going to the playground. Your little sister wants to go with you, but if she does, you cannot go into the area reserved for children your age. What do you do?

You are delivering papers. You throw one towards a house, but instead of landing on the porch, it breaks a window. Both the man and his wife come to see what has happened.

You and your friend find a five dollar bill on the sidewalk. You want to keep it, but at this moment a woman comes down the street looking for something. You are certain she has lost it. What do you do?

Resource: B--Creative Dramatics in the Classroom, Nellie McCaslin, p. 56
Teaching Drama, R.N. Pemberton-Billing and J.D. Clegg
Creative Play Acting, Isabel Burger
Improvisation, John Hodgson and Ernest Richards
Stories for Improvisation, Peter Chilver

3. Suitable stimuli for improvisations:

(a) Using an object as the stimulus. Students are given a box of properties (e.g., a ball, a table knife, a bag of money) or costumes (e.g., a funny old hat, a worn-out shoe, a handkerchief) and they improvise a story suggested by these articles.

Resource: B--Creative Dramatics in the Classroom, Nellie McCaslin, p. 51

(b) Using a picture as the stimulus. Students are shown a picture; they discuss what they see and then improvise a story based on their perceptions. Alternatives: Dramatize what preceded the picture situation or what might follow it.

Resource: Developmental Learning Materials, Story Telling Posters, No. P 223
Developmental Learning Materials, The Many Faces of Children Posters, No. 225
Find pictures of "local color" from local newspapers.

(c) Using a story as the stimulus. Students improvise scenes from stories, poems, myths and songs.

Resource: B--Stories for Improvisation, Peter Chilver
Time for True Tales, Arbutnoth
Improvised Drama, Peter Chilver
Creative Drama and Improvised Movement for Children, Janet Goodridge

(d) Using a problem as the stimulus, enact the following: You purchase a ticket for the movie. On the way into the theatre the wind takes the ticket from your hand and blows it down the street. It goes down a drain and you cannot recover it. What do you do?

You are wearing your big sister's ring and lose it. What do you tell her?

You stop to play with friends on your way to the store and lose the money your mother gave you to buy groceries.

You just got a new coat for your birthday. While playing outside you catch it on the fence and rip it. How do you go about letting your mother know about it?

Resource: B--*Improvisation*, John Hodgson and Ernest Richards
Teaching Drama, R.N. Pemberton-Billing and J.D. Clegg
Also many of the preceding books mentioned in this section.

PLAYWRIGHTING AND PUPPETRY

Playmaking at the elementary level, whether it employs the students themselves or puppets as characters, should be developed as other dramatic activities at this level have been, in a process oriented context. The chief danger to avoid is allowing an image of the end result (performance) to turn what should be an enjoyable learning experience into a compulsive, over-disciplined effect. Keep the production simple enough so that children can reasonably hope to achieve something approximating a performance level. It is far more important that children tackle a modest task and execute it well than for them to attempt too much and fail.

Playmaking Activities

Plays "happen" in many different ways, so it is difficult to lay down precise activities leading to a performance. The following steps for writing a play may be helpful:

1. You need a story. You can make up your own or you can use one that is already written. It need not be a fairy tale, but may be factual in content, such as the story of how electricity is made or the story of a raindrop as it goes through the complete water cycle. Whatever subject is chosen, it must be interesting

and have dramatic interpretation potential. Plots must be fast-moving and varied, and not merely "watered down" variations of sophisticated adult situations.

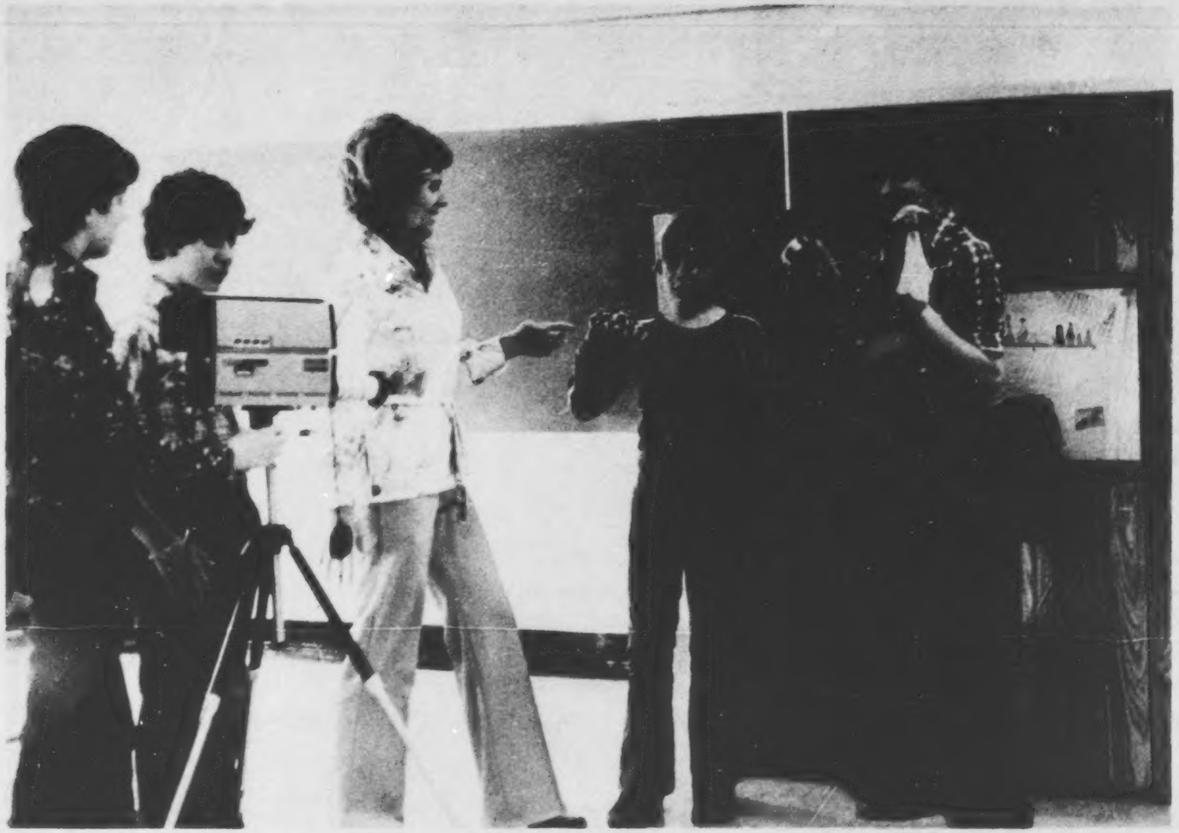
2. Decide what characters you will need for the play.
3. Decide how many scenes there will be. Where will the first scene take place? What will happen in the first scene? What will happen in the second scene? In the next scene? In the last scene?
4. When you know what is going to happen in each scene, it's time to begin making up the words. Here is where your acting helps. Before writing any words down, have some actors act it out, making up the words as they go along. Then decide: which parts of the scene did you like? Which could be improved? Try acting it out again--either with the same actors or with different actors taking the parts. After the scene has been acted out several times and seems to be as good as you can make it, write down the words in play form. Then move on to the next scene in your play. Again, act it out, making up words as you go along. Repeat the process until you have written down all the words for the whole play.
5. Elaborate sets should be avoided, and the atmosphere created with the help of a few well-chosen props.
6. Lighting and sound should be used both to create atmosphere and to link one scene with the next. They should be used as a positive aid to creating the illusion, rather than simply to light the actors' faces or cover up the sound of noisy scene shifters.
7. Imaginative use should be made of space and levels to create a variety of locations. Do not be afraid to use a combination of floor space and stage.

Suggested Puppetry Activities

Puppetry can be taught in relationship to and in conjunction with other classes:

1. Science - A puppet might portray an inventor or scientist (Galileo, Edison, Franklin). A puppet could take the class on an informative journey to the moon, world beneath the sea, or the Arctic; expound on the properties of the atom; explain how a seedling develops into a tree.
2. History - A puppet can portray a historical figure (Washington, Columbus, Pocahontas, Daniel Boone, Admiral Peary). History comes alive when puppets act or narrate tales of the past. (Westward expansion, gold rush days, whaling expeditions).
3. English - Creative writing for prose and poetry can be applied to a play. A play can be based on a classic story or tale (Huckleberry Finn, Moby Dick, David Copperfield, The Raven).

4. Art - Scenery and sets for a play can be designed in these classes.
5. Music - Instruments, singers, and sound effects can be incorporated in a play.
6. Language - Present foreign language plays, or write an original one. A professor puppet might teach a basic language.
7. Mathematics - Teach math through a puppet (an Einstein puppet can lecture on principles of physics; puppets shaped like numbers explain simple mathematics).
8. Handicapped and Emotionally Disturbed Children - Puppetry can be used as a therapy for these children.



EXPRESSION

Junior High Level

1. Facial Movement: Students need practice in emotional expression, for communication often relies on the facial expression of the speaker and listener. Students may be given certain emotions such as fear, anger, surprise, joy, ridicule, embarrassment to play out through facial movements.
2. Occupational Pantomime: Students will be given an occupation to pantomime. (Butcher, dog catcher, sword swallower, chicken plucker.) Students can also be required to create their own idea for an occupation. Stress originality.
3. Abstract Pantomime: Students will present an abstract idea through pantomime. (Diaper being put on a baby, pillow being stuffed, trap catching a mouse, catsup out of a bottle.)
4. Character Pantomime: Establish a simple setting such as a bus stop or a railroad station. Ask the students to portray a character in that environment.
5. Television: Each student is a television newscaster experiencing difficulties. (Microphone won't work, nose running, toupee slipping off, static cling, wrong script, first day on the job, or pants rip.)
6. Require each student to present a pantomime performing a simple task. Participants must explain their reason for doing such a task. Justification for the physical task must be given.
7. Each student will be responsible for a 3-5 minute pantomime. Requirements include a place, character, and a conflict.
8. Pictures: Students are given a picture with instructions to create an idea for an improvisation from the picture.
9. Group: Students work in groups of 3-4. They create an idea based on the "old west." (Stagecoach, post office, country store, bank and saloon.)

10. Object: Students in small groups are given an object. The object should stimulate an idea for an improvisation (bell, duster, gun, bottle, flowers).

11. Animals: Each student becomes a particular animal and creates an improvisation. This can be done in parts or groups (frogs, coyotes, porcupines, cats, parrots).

12. Sentence: Give students a line of dialogue. Ask them to expand the sentence to recognizable form. (I thought they were coming. Where have you been? I don't think that's very funny. Give it to me.) Here again, emphasis is on who, what, and where.

13. A group of people waiting in a room. Ask students to expand to recognizable form. (Waiting for a telephone call, the arrival of someone, a telegram, one of them to make a decision.)

14. Skeletal situations: Establish situations which can have many variations and which call for a large number of roles.
    (a) You are a person standing in line. Who are you? What line? How do you feel about standing in line? (Ticket line at a theater, checkout line at a grocery store.)
    (b) Treat a chair as something other than what it really is (a viscious dog, chopping block, horse at the stable).
    (c) Meet someone for lunch. Who are you? Who are you meeting? What do you say? Where are you? What happens? Why are you meeting this particular person?
    (d) Decide who you are. Write a letter. (Dear Abby, overdue creditor, Santa Claus.)
    (e) You are at a bank trying to borrow money. Who are you? Convince the loan officer you need the money.
    (f) Partners create an "argument" improvisation. (Who, what, where, why.)

Scripted Drama

15. Give each student an opportunity to write a single, uninterrupted scene which is playable in five minutes and is limited to two characters. (Try out the scenes, then edit.) Discussion should elicit characteristics needed for effective drama.

16. Collect a number of pictures which show expressive faces and mount two pictures facing each other on a sheet of paper. Have students write communication between the two. Ask them to develop this into a scene between two characters. These can be practiced and presented to the class.

17. Students may be asked to put into written form some of the pantomimes and improvisational sketches they have worked with previously.

18. Scripted scenes can be based on reading. (Short stories, comic books.) Selected episodes can be used.

"Ransom of Red Chief"................O. Henry
"The Bride Comes to Yellow Sky".......S. Crane
"Cask of Amontillado"................Edgar Allan Poe
"The Storyteller"....................Saki
"The Monkey's Paw"...................W. H. Jacobs

19. Published scenes are also a possibility. (Write if You Get Work: The Best of Bob and Ray, Scenes for Young Actors, published by Random House, New York.)

TEVYA AND HIS DAUGHTERS

By Arnold Perl
Buhl High School
Example of: formal acting, dramatic lighting. costumes

EXPRESSION

Senior High Level

1. Discuss types of people (teachers are good) and ask class to characterize them. Be sure they discuss characteristics that teachers have in common, e.g., well-projected speaking voices, rather than create a stereotype. Discuss the following groups:
   (a) Store clerks
   (b) Clergymen
   (c) Secretaries
   (d) Filling station attendants
   (e) Waitresses
   (f) Police officers
   (g) Actors and actresses
   (h) Race car drivers
   (i) Wood carvers
   (j) Ice sculptors
   (k) Zoo keepers

   Pay attention to how they move, how they use their hands, how they speak, and any distinctive characteristics. Remember that the purpose of this assignment is to create a believable person. It is not necessary that every person observed conform to all the general characteristics of the group.
2. Have students create characters based on observations through each of the senses:
   (a) On hearing music of different periods; whistles, bells, drum, fife.
   (b) On tasting lemon juice, whipped cream, beefsteak, iced tea.
   (c) On smelling flowers, raw onion, mustard, sawdust.
   (d) On touching furs, sandpaper, plums, ice, pillow.
3. Standing erect, with your feet close together, suggest the following persons:
   (a) A butler
   (b) A model waiting to display a gorgeous evening gown.
4. With legs wide apart and in a comfortable posture, represent the following:
   (a) A football captain addressing a mass meeting.
   (b) A good-natured hobo stopping to pass the time of day with a fellow tramp.
   (c) A contented farmer smoking a pipe and standing in his doorway studying the weather.

5. With alert posture, one foot somewhat ahead of the other and your weight definitely placed on the ball of the forward foot, represent the following:
   (a) A high school boy watching a football game.
   (b) An energetic cheerleader addressing a mass meeting.

   With a similar posture, except that the weight is definitely shifted to the rear foot, impersonate the following:
   (a) An old lady afraid to cross the street.
   (b) A mother disgusted with the caterpillar her son is showing her.
   (c) A little girl hesitating to ask a favor of her teacher.

6. Divide into groups of three or four and act out well-known folk tales such as "Little Red Riding Hood," "The Three Bears," "Rumplestiltskin," or "The Three Little Pigs." Make up your own dialogue and action as you follow the story outline.

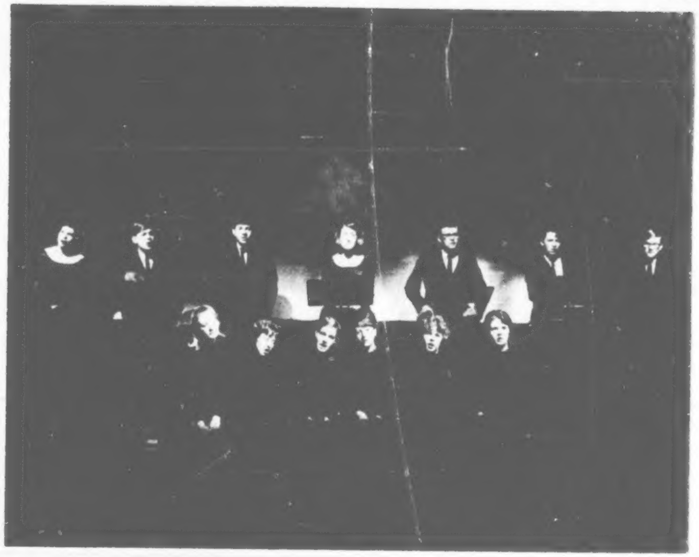
7. Work on the following improvisations which emphasize character. You may want to let two groups do the same improvisation and see how the characters vary, or have the same group do the scene twice playing the same people with different characters.
   (a) Situation: A spring rummage sale in an empty building downtown.
      1. Antique dealer -- hopes of finding something valuable.
      2. Old woman -- looking for a braided rug.
      3. Costume chairman -- for a university play.
      4. Poor woman -- needs to outfit three boys.
      5. Salesperson.
   (b) Situation: Waiting at an airport for takeoff which will be delayed until the plane can be repaired.
      1. Business executive
      2. Model
      3. Orphan
      4. College student
      5. Ticket agent
   (c) Situation: A detective is questioning a group of people in connection with a recent murder in a boarding house.
      1. Chinese cook
      2. College professor of mathematics
      3. Middle-aged lady
      4. Handicapped girl
      5. Detective

8. "A" and "B" arrive at a bargain counter at the same moment. Each wants to buy the last remaining item on sale. "C", who is the shop manager, is behind the counter at the time.
    (a) A and B are portly dowagers. A is a local housewife who is frugal and B can afford any store. C is a timid little man.
    (b) The merchandise is at a tremendous savings, but neither person can really use it. Man or woman behind the counter is responsible for bringing it into the store and must get rid of it.
    (c) They are white dress shirts with stains on them. There is no guarantee that the stains will come out. C is very smooth.
    (d) A and B both think they must have this item (each gives reason) and there is no other store that carries the same thing. C sympathizes with each in turn.
9. "A" and "B" are dining at the same table in a restaurant. When "C", the waiter, comes with the bill, "A" looks in his pocket and reports that his wallet is missing.
    (a) A is always very reluctant to pay bills.
    (b) B is always very reluctant to pay bills.
    (c) They are in a very exclusive restaurant and C is most snobbish.
10. Other improvisations:
    (a) A do-it-yourself decides to fix his television. However, he hadn't counted on the "expert" advice of his father-in-law being thrown at him while he tries to fix his set.
    (b) A man has to tell his wife he has smashed the car, but he knows she'll have a fit, so he must tell her in an unexpected way.
    (c) A policeman tries to give a driver a ticket he or she doesn't want.
    (d) A brother and sister both try to coax their father into letting one of them take the car the same evening.
    (e) A girl who has lost a boy's ring tries to explain.
    (f) Three over-the-fence gossips are gossiping about every little thing that has happened in the neighborhood.
    (g) A father meets his fifteen-year-old daughter in the hall at midnight on her return from a party which ended at 10:30 p.m.

    (h) An elevator is caught between two floors with three or four people aboard.

Performance - Formal Acting

11. Students read acting texts, participate in suggested learning activities, observe teacher demonstrations, experiment in improvisation and work with scripted material.
12. Student reads and studies acting theory.
13. Student selects and performs scenes from complete and one-act plays.
    (a) Teacher supplies variety of literature since students' background may be limited.
    (b) Student is encouraged to research background, style, historical context.
    (c) Student is given the experience of producing the play or scene in any manner he or she chooses.
    (d) Student explores basic components of the formal scene: characterization, conflict, motivation, setting -- through various improvisational exercises.
14. Students experience all facets of formal production for an audience.



TECHNICAL THEATRE

Above: Kind Lady - Edward Chordorov - Buhl High School

Above: Animal Farm - George Orwell - Buhl High School

Lower Right: Happy Journey From Trenton to Camden - Thorton Wilder - Buhl High School

Examples of: Set construction, lighting, costuming

ADDENDUM - TECHNICAL THEATRE

RATIONALE

Assuming that creative play is the curriculum, and that life fulfillment is non-boring work (the corollary is being paid to "play"), drama and theatre could be characterized as the perfect laboratory. Set beside this thought the new knowledge about the individual as a learner and the difference in capability and talent and one comes to an exciting anticipation about what learners are doing in the laboratory. Any teacher can plug into this excitement.

However, it should be clear that on the performance side, from middle school through high school, the laboratory can become very technical. It is also true that this technical side of theatre is always impressed on the person (the actor) and experienced by the viewer (the audience).

In an effort to relate the various technical elements of the theatre to these two, one can "strip the onion," as did Richard Southern in his work, *The Seven Ages of the Theatre*. He wrote:

> "If anyone takes the theatre, as Peer Gynt did the onion, and tries to peel off its accretions one by one to get at the heart of what Theatre really is, he can begin easily. He will no doubt find that the most recent accretion is Scenery. Scenery is here today but was not there three hundred and fifty years ago. Thereafter, the peeling is progressively harder. Probably, the auditorium would be the next to go. The theatre is then out-of-doors. Next might follow the stage as a raised platform to act upon; take that away and the player is on the ground. Going relentlessly on, that player would next have be to stripped of his costume and mask. Remove these and there will probably fall apart two separate pieces leaving nothing inside; those two pieces would be the Player and the Audience. Take these apart, and you have no theatre: The Actor plus the Audience is the Essence of theatre; the "maker" and the "watcher."[1]

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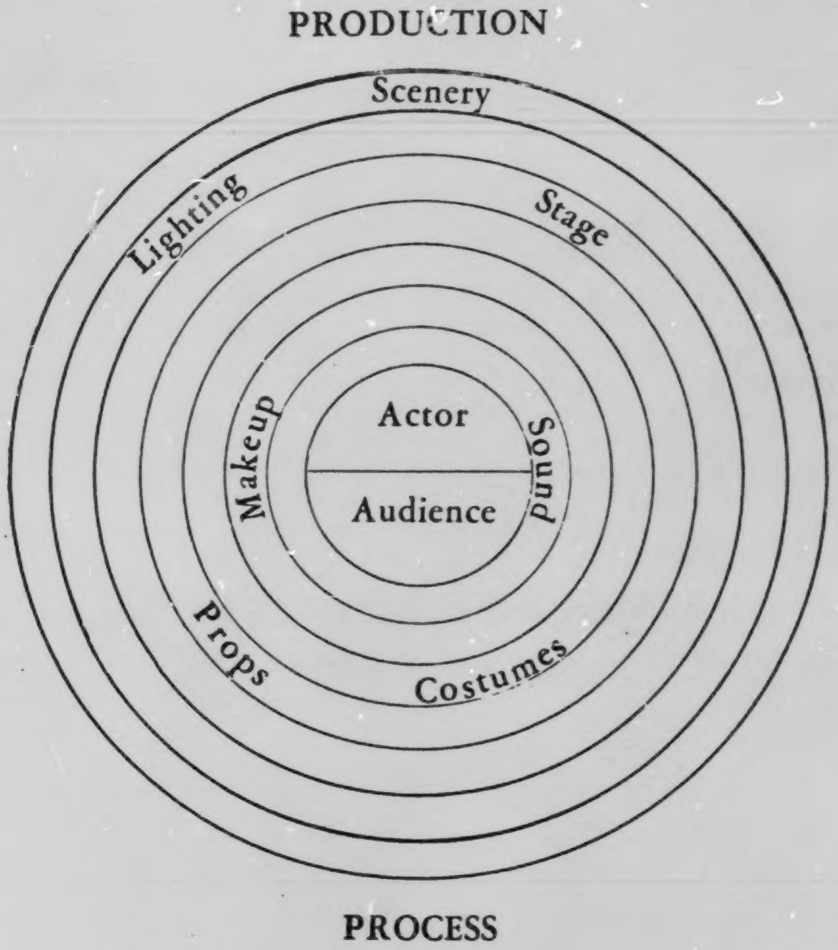
[1] *The Seven Ages of the Theatre*, Hill and Wang Co., NY, NY. p.21.



"THE ONION"

When considering "the onion" (drama) in terms of the three implementation levels - elementary, junior high, and high school - each teacher should consider the layers of technical theatre which are appropriate for the students. For example, stagecraft in a large high school where performance is stressed would include all the layers and would be advanced. In the elementary school, where process is stressed, the teacher would rightly begin by stripping all the layers down to the core - the person (student) with the addition of other layers at an appropriate time.

STAGE EQUIPMENT

In general, four types and sizes of stages are found in Idaho schools. Following is a brief description of these stages. Recommended basic equipment for each is offered.

Mini-Stage

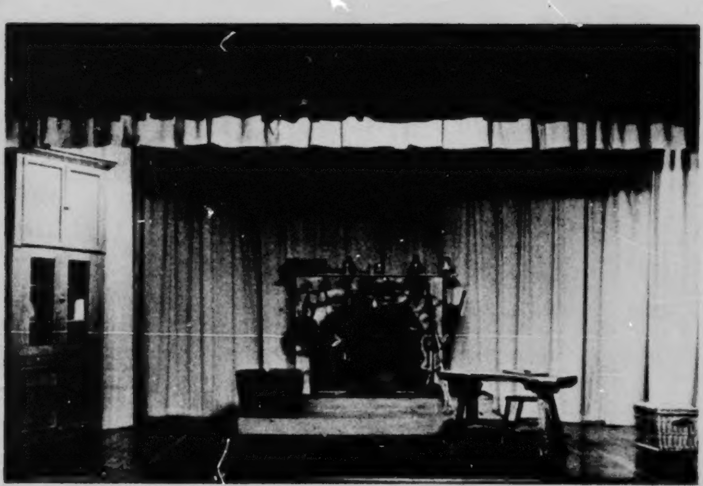
This stage is common in Idaho school buildings erected between 1909 and 1920. The stage has a proscenium which is very small, 14 feet by 18 feet wide by 10 feet high. It is very shallow (10 feet by 14 feet deep) and has no off-stage space. Since this type of stage is really a "lyceum" stage, or a Greek or Roman style arena for debate, lecture, and poetry reading, it is not ideal for play production.

Similar to this type of mini-stage is the often found elevated platform at one end of the gym-lunch room which resembles a lyceum stage and is labeled "multi-purpose."

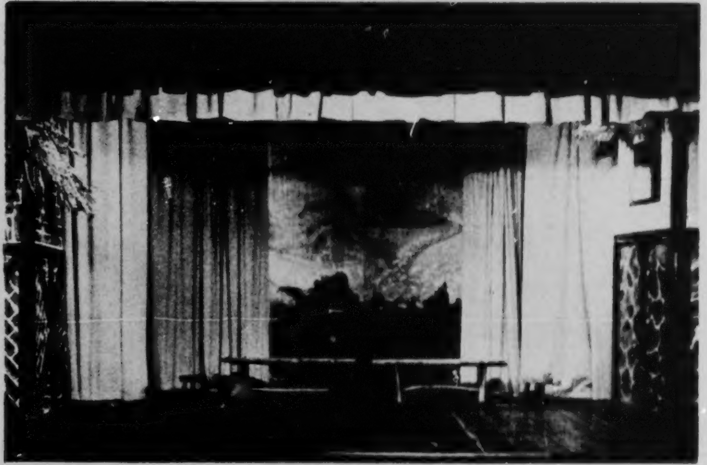
Basic Equipment

1. Proscenium curtain (velour or boucle).
2. One border light batten raceway plug-in strip.
3. One border light 3-circuit red, green, blue using R-40 color lamps for general lighting.
4. One front lighting batten permanently rigged (if possible) 14' to 18' from the beginning of the acting area and high enough to allow a 45 degree angle on sharpest angle when lighting strikes acting area.
5. Four 500 watt Fresnel lamps.
6. Two 750 watt ellipsoidal type spotlights for front batten.
7. Two 300 watt ellipsoidal-type flood lights (or scoops) for flood color control.
8. One dimmer control panel with at least six 1500 - 2000 watt dimmers, portable or mounted where a good view of the stage is possible.
9. One sky drop of a canvas material.
10. One paint cloth to protect work areas from mess.
11. One 5" brush for large areas; one 3" brush for trimming; one 1" brush for lining; one 1/4" brush for lining, lettering.
12. Two 3 gallon galvanized buckets.

13. Six No. 10 cans for mixing and storing of paint.
14. Two natural sponges (these should be almost round and about the size of your fist).
15. One cross-cut saw; one straight claw hammer; one 7/8" wood chisel; one magnetized tack hammer; one small plane; one brace with 1/4", 1/2", 3/4" and 1" bits; one tape measure.
16. Access should be arranged for: sewing machine, tape recorder, phonograph or high fidelity set.



Love in a Tub - Bliss High School



Gammer Gurton's Needle - Bliss High School

Examples: Set Pieces on a Small Draped Stage

Small Stage

This stage is often found in small or private schools, with enrollments of 80-120. It will not permit "flying" and will have a tight off-stage space. Average measurements roughly follow: proscenium opening 24 feet to 28 feet wide - the stage 12 feet to 20 feet deep and 12 feet to 16 feet high with about 6 feet offstage space.

Basic Equipment

1. Grand curtain and matching mask or valance (velour).
2. Cloth enclosure (cyclorama) of good material, usually rep.
3. Pipe battens (black iron) attached to stage ceiling permanently by adjustable chains.
4. Six adjustable rope drape fixtures for stage side legs.
5. One cloth (rep) cyclorama setting consisting of three masking borders; six side legs to mount to battens and one pair of rear drapes mounted on track.
6. One border light batten raceway plug-in strip 24 feet long for stage spotlights and floodlights; eight circuits.
7. Two border lights.
8. One area lighting system; six 500 watt Fresnel spots with a plug-in strip batten raceway for rear stage areas; six 500 watt Fresnel spots with a plug-in strip batten raceway for front stage area. These would be mounted on ceiling of auditorium. Six 300 watt ellipsoidal type flood lights (or scoops) for flood color control; eight 750 watt ellipsoidal type flood spotlights for auditorium mounting.
9. One dimmer control having at least six 2000 watt dimmers with patch or plug-in selector switch for 24 circuits. It should be portable or positioned where most of the stage is visible.
10. Three claw hammers.
11. Fifty sheets assorted gelatin colors.
12. Fifty lbs. assorted stage paints; 12 stage braces (assorted lengths); 50 lbs. whiting; 20 lb. granular (furniture) glue or white glue; 50 yards 72" scenery canvas or muslin; one spare lamp for each lighting fixture; one 8' x 10' movie screen; one 16mm projector; one 35mm slide projector; one portable sound system, including a tape recorder and a phono turntable.

Medium Stage

Found in high schools with enrollment of 150 to 500. The medium stage has a proscenium arch and is approximately 28 to 34 feet wide by 12 to 15 feet high by 20 feet deep with 5 to 10 feet offstage space on either side. The ceiling of the stage is 3 to 5 feet above the arch to allow for a mobile underhang track system permitting equipment to be moved from front to back and to the sides.

Basic Equipment

1. Four front-to-back tracks mounted to the ceiling with 10 battens on roller carriers for drapes and borders.
2. Six rope adjustable drape fixtures for stage side legs.
3. One cloth (rep) cyclorama setting consisting of 3 masking borders.
4. Six side legs to mount to battens.
5. One pair of rear drapes mounted on track.
6. One border light batten raceway to plug-in strip 24 feet long for stage spotlights and floodlights; eight circuits.
7. Two border lights.
8. One area lighting system: six 500 watt Fresnel spots with a plug-in strip batten raceway for rear stage areas; six 500 watt Fresnel spots with a plug-in strip batten raceway for front stage area. These would be mounted on ceiling of auditorium. Six 300 watt ellipsoidal type floodlights (or scoops) for flood color control, eight 750 watt ellipsoidal spotlights for auditorium mounting.
9. One dimmer control having at least six 2000 watt dimmers with patch or plug-in selector switch for 24 circuits. It should be portable and positioned where most of the stage is visible.
10. Six pivotal fixtures on side tracks.
11. One grand curtain of velour or boucle mounted on heavy duty track permanently anchored to the ceiling.
12. One cyclorama setting (rep material) consisting of three masking borders, six side legs, and one pair of rear drapes mounted on a heavy duty track.
13. One border light batten raceway plug-in strip for stage spotlights and floodlights.

14. Three border lights, each wired for three circuits, red, green, blue R-40 color lamps for general lighting.
15. Complete area lighting system including eight ellipsoidal 750 watt spotlights mounted on auditorium ceiling or front beams, or recess housing for front stage area; ten 500 watt ellipsoidal spotlights.
16. One complete dimmer system having eight 2500 watt dimmers and 36 circuits on patch or selector switch, permanently located to best view of stage area.
17. One sky drop of canvas; one fire curtain.

Note: Production equipment and supplies should at least equal those listed for the small stage.

The Large Stage

This stage can be found in a high school with an enrollment of 500 or more. It has a proscenium arch 36 to 40 feet wide by 18 feet high and 30 to 40 feet deep with offstage space on each side of 10 feet or more. The stage has a permanently installed grid system 42 feet above the stage floor which accommodates the "flying rigging" using both manual and counter weight lift sets.

Basic Equipment

1. One asbestos curtain (usually required by local, regional and national building codes).
2. Nine counterweight lift sets for "flying"; one grand curtain; one oleo curtain; one rear cyclorama; one movie screen; border lights.
3. Ten manual lift sets for flying; masking borders, valances; scenery and properties.
4. One grand curtain of velour or boucle mounted on heavy duty track so it can be side opened or "fly" opened.
5. Six pivotal drape fixtures.
6. One cyclorama setting (rep material); three masking borders; six leg drops; one pair of rear drapes mounted on track and rigged to "fly."
7. Three border lights with plug-in strips; 1st border--12 circuits; 2nd and 3rd border units--9 circuits.
8. One total system of spotlights and floodlights and special effects lights: fifteen 500 watt Fresnel spotlights for rear stage area; ten 500 watt ellipsoidal spotlights for front stage area; ten 500 watt ellipsoidal floodlights.

Production Equipment

These can all be purchased from supply houses, but should be built from scratch as learning activities in stagecraft classes and in groups doing production in the community.

- Two plain flats 5 feet x 10 feet.
- Four plain flats 4 feet x 10 feet.
- Three plain flats 3 feet x 10 feet.
- Three plain flats 2 feet x 10 feet.
- Three plain flats 1 foot x 10 feet.
- One French door flat (folded in middle) 11 feet x 10 feet.
- Two window flats 5 feet x 10 feet.
- Two plain doors.
- One French door.
- One fireplace.
- Two plain windows.
- One French window (fits into French door flat).
- Two 1500 watt floodlights on floor stands (Olivetts).
- One Trouperate follow spotlight.
- Three 400 watt Capitol 8 Y Piano-Convex spotlight tormentor side lights.
- One 500 watt blacklight unit.

Shop Inventory - In addition to items listed for the small stage, should include:

- One hotplate for glue.
- One double boiler.
- Three 3-gallon galvanized buckets.
- Three 5" brushes, three 3" brushes, three 1" brushes, two 2 1/4" brushes.
- Two saw horses.

MAKEUP

The art of makeup is a means of making the actor's face more expressive. The high power artificial lighting of the theatre contains more yellow and less red than sunlight and tends to wash out an actor's color and makes him or her look sallow. Distance blurs outlines and destroys smaller features. Makeup generally tries to put back what is lost and in addition, add character.

There are two broad makeup categories: straight and character. A straight makeup is adding to a personality by corrections and accenting best features and overcoming the aforementioned problems of artificial light. A character makeup is usually associated with a total reconstruction of facial and anatomical features. It is commonly related to aging and physical distortions.

The art is a difficult one and must almost be done in production, with the final effect relative to the particular play and scene.

For guidance we suggest using the bibliography and consulting services of the manufacturers.

SOUND EFFECTS AND MUSIC

Sound effects and music have a history that parallels and accompanies the drama from the Greeks through the Middle Ages to Shakespeare and beyond. Sound and music fell into disrepute in the nineteenth century, perhaps because opera had become an art in which music was used as a means of dramatic expression. Also, hackneyed sound and musical effects characterized the cheaper melodramas.

However, since the turn of the century, sound effects and music have returned full force and have become almost indispensable in all forms of modern drama. The value of non-vocal sound as a means of dramatic expression lies in the immediacy and strength of its emotional effect upon the listener. The sound of an explosion, a shrill whistle, thunder, the wash of surf, the patter of rain, the howling of wind--all the common sounds of life convey strong feeling. When sound is organized into musical forms, especially simple musical forms, the effect on most people is even stronger.

In modern realism, sound and music must imitate life.

Since the advent of electronic sound and hi-fidelity, most of the "machinery" of sound making has become obsolete and the realistic and abstract sounds needed for all productions are either available from dependable listings or can be actually produced by good equipment available in most communities today.

In using hi-fidelity electronic sound, there are two cautionary areas: fidelity and dependability. Fidelity relates to the purity and quality of the reproduction. (It should not sound like an obvious recording.) It also relates to suitability as well as consistency with the action it is heightening or reinforcing. If the electronic part is faulted, it will be found in a highly technical area such as fillers, volume control, voltage fluctuation and cable connections. The judgemental area of fidelity deals with appropriateness, duration, and volume.

When we deal with the area of dependability, we are talking about early decisions and very long lead time so that options aren't closed at a final dress rehearsal or even the final few days before an opening. We also advise very complete technical rehearsals and total "run-throughs." Careful placement of sound reproducing equipment in a protected area where connections and leads can be protected from traffic is also recommended. If old mechanical means of creating sound effects are called for, such as canvas-and-wheel wind machines, bottle-and-jug fog horns, blank pistols, and black powder explosions, it is recommended that old play production books published before 1940 be consulted.

KNOW YOUR STAGE

Like the tower of Babel, the stage would be an impossible place to work if every person had his own name for each piece of stage equipment. All stages of the world have one thing in common—a set of standard terms. Each crew member should learn these terms and fully understand what they mean.

The following is a glossary of stage terms which may be applied to any stage and its equipment.

Glossary of Stage Terms

Acting Area	That part of the stage visible to the audience during a production.
Apron	That part of the stage in front of the proscenium arch.
Backdrop	A curtain used in place of scenery to enclose the acting area at the back.
Backing	A curtain or flat placed behind an open space in the setting for the purpose of masking.
Backstage	The part of the stage not visible to the audience. It includes the regions on either side as well as at the back.
Backwall	The rear wall of the stage.
Base	A grease paint that is used as a foundation for make-up.
Batten	A long pole or piece of lumber to which lights and draperies are fastened or suspended; also used to fasten flats securely together.
Blackout	Complete darkening of the stage by cutting off all light.
Border	A drapery or flat hung above the acting area to mask the fly gallery; also a strip of lights hung from above.
Box Set	An interior setting with three sides, constructed out of flats.
Build	To increase the tempo or intensity of a scene, as in climaxes.
Business	Action involving a property.
Business Props	Properties that are to be used or handled by actors.
Cable	Electrical wiring, insulated in rubber, to convey current from lighting outlets to fixtures.
Ceiling	Hinged flats suspended horizontally above the acting area in interior sets to mask the fly gallery.
Circuit	All electrical equipment under the control of a switch.
Corner Block	Small triangular pieces of plywood placed over a butt joint for strength.
Corrugator	A small piece of steel or iron shaped in alternate ridges and grooves. It is pounded into two adjacent surfaces of lumber to fasten them together.
Counter-weight	A weight connected by a rope or steel cable which balances the weight of scenery when hoisted up into the fly gallery.
Crew	The members of a group engaged in any one type of stage work.
Cut-out	A small flat with irregular edges made to resemble a tree, rock, mountain, etc.
Cyclorama	Any smooth surface used to represent sky; also a large drapery hung to enclose the acting area.
Dimmer	An electrical device used to vary the intensity of stage lights or auditorium lights.

Drop	A piece of goods suspended smoothly from the fly galleries, similar to a drapery but not hung in folds.
Dutchman	A narrow strip of muslin dipped in glue or paste and used to cover cracks in scenery.
Effect	Atmospheric phenomena created by the use of lights; also, all stage sounds except speech.
Floodlight	A lighting instrument designed to illuminate a wide area of the stage.
Faking	Imitating or counterfeiting materials and objects for theatrical purposes.
Fireproofing	A substance applied to stage scenery to make it non-flammable.
Flat	A muslin-covered wooden frame, used in combination with other flats; it is used to form settings.
Flies	The high region above the stage where scenery is "flown".
Floor Cloth	A large canvas stretched upon the floor of the acting area.
Fly	To suspend scenery in the flies by attaching it to the grid.
Foots	Strip lights placed in a sunken groove at the edge of the apron or below the curtain line.
Front of the House	The lobby of the auditorium.
Gauze	Transparent misty material hung as a drop and lending diffuse, atmospheric effects.
Gelatine	Squares of transparent, colored material placed in front of stage lights to produce colored effects.
Grid	Framework at the top of the fly gallery from which scenery is suspended or "flown".
Ground Cloth	See Floor Cloth.
Ground Row	Low cut-out strip of scenery used to mask lights in front of the cyclorama.
Hand Property	Article to be carried on stage by an actor.
House	The audience, or audience-chamber.
Jog	A flat narrower than the standard size, for corners in interior sets.
Keystone	A small piece of plywood cut in the shape of a keystone used for fastening a toggle to a stile of a flat.
Lash Line	Rope used in fastening upright flats together.
Left Stage	The half of the stage on the actor's left as he faces the audience.
Light Bridge	Sections of pipe extending horizontally and vertically above and just behind the proscenium arch; light units are fastened here and directed upon the stage.
Light Plot	A technical diagram of the lights and light changes used in staging a play.
Load	The amount of power which a conductor or circuit can safely carry.
Masking	Hiding backstage parts or the fly gallery from the audience by means of pieces of scenery.
Off Stage	The part of the stage outside the acting area and not visible to the audience.
Olivette	See Floodlight.
On Stage	The part of the stage comprising the acting area.
Outlet	A plug in the wall or floor connecting stage lights with the switchboard.
Paint Frame	A wooden frame which holds set pieces or flats upright so that they may be painted.
Papier-Mache	A method of modeling objects by applying strips of paper, soaked in glue, to a form, and molding to the desired shape.

Parallel	A collapsible platform used for an elevation.
Permanent Set	A single set used throughout the play and altered from scene to scene merely by changing draperies, props, etc.
Personal Props	Properties used exclusively by an individual actor.
Pin Rail	A double row of rope fasteners or cleats placed on a pipe rail above the stage. All hanging scenery ropes are tied off there.
Platform	See Parallel.
Plug	An electrical outlet.
Pocket	A group of receiving sockets into which cables are plugged.
Practical	Capable of actually being used, rather than faked.
Prime	A preliminary substance of whiting and glue, or the first coat of a given color on a flat.
Property	Any object placed or used in the set, exclusive of scenery or costumes.
Property Plot	A diagram of the properties used throughout the play.
Proscenium	The arch or frame separating the playing space from the auditorium.
Rail	The top or bottom strip of lumber in the frame of a flat.
Rake	The angle at which the walls of a set are positioned to improve side-visibility for the audience.
Ramp	A sloping platform placed upon the stage floor for elevation.
Reveal	The inset or thickness piece used on archways, windows, etc., to make them appear solid.
Rigging	The ropes, blocks, and pins for placing and moving pieces of scenery.
Right Stage	That half of the stage on the actor's right as he stands in the center of the acting area facing the audience.
Ring Up	The command to pull up the curtain at the beginning of a scene.
Sandbags	Heavy sacks filled with sand used for moving pieces of scenery by counterweighting them.
Scrim	Coarse, porous material which can be painted and used for making semi-transparent curtains in depicting vision scenes, dreams, and other similar effects.
Set	(a) The acting area. (b) To prepare the acting area with scenery and props for the performance. (c) To establish the business of a play.
Set pieces	Units of scenery made to stand alone, not fastened to other pieces.
Setting	The scenery and stage properties as arranged for a given scene.
Shift	To move scenery for a given scene.
Sill Iron	The flat metal strip extending along the floor across the open space in a door flat.
Size	A mixture of glue, whiting and water used to prime a flat.
Spill	Light shed upon the stage unintentionally.
Spot, Spotlight	A lighting instrument for illuminating a limited area upon the stage.
Stack	To fold or store scenery when not in use.
Stage brace	A device made for supporting flats.
Stile	The vertical pieces of lumber in a flat frame.
Storage Space	The regions immediately off stage where scenery and props can be placed when not in use.

Strike	To remove the scenery and properties of a given set.
Take it away	The signal to open the curtain.
Teaser	The masking piece placed above the stage parallel to the proscenium arch.
Thickness Piece	A piece of scenery attached to a flat side so as to indicate thickness, as of a wall or door.
Threefold	A unit of scenery consisting of three flats hinged together.
Toggle Bar	The horizontal piece of lumber bracing a flat frame.
Tormentor	Upright masking pieces used at each side and placed immediately behind the front curtain.
Trip	To fold a drapery for storing so that it will occupy a small enough space so as not to be seen when flown.
Twofold	A unit of scenery comprising two hinged flats.
Unit Set	A set so designed that changing locales are suggested by changing drapes and props and the occasional addition of a set piece.
Up stage	That half of the stage farthest from the floodlights.
Wagon Stage	A movable platform upon which scenery is fastened off stage and wheeled into position on stage.
Wings	Flats placed parallel to the tormentors, on either side of the acting area, for masking purposes.
Yoke	Projecting arm used to chain a light unit to a batten.

These are the more common terms used on the stage. Learn them well. Find out exactly what the items look like or what they mean as related to the theatre. This aids in getting work accomplished in less time and with more efficiency. Be a good crew member; know your stage.

As the stage develops and adds more in the way of equipment and technique, new terms will be devised. The conscientious crew member should keep up with each new advance made in the theatre.

KINDS OF SCENERY

Types of stage scenery fall roughly into five different categories: standing, hanging, profile, constructed and draperies. Each type serves a specific purpose. While some stages are capable of handling all types of scenery, others may be limited to one or two categories.

All members of the stage crew should learn about all types of scenery. Knowing scenery aids the stage technician in planning the design, construction and rigging of sets suitable for every occasion.

Standing Scenery

1. Flats

The flat is a frame made of wood and covered with canvas. The purpose of the flat, when used in combination with other flats, is to create the illusion of a walled interior. Flats usually are of a standard height but may vary in width from 1′ to 5′9″. Figure 2 illustrates the front view and rear view of a flat frame.

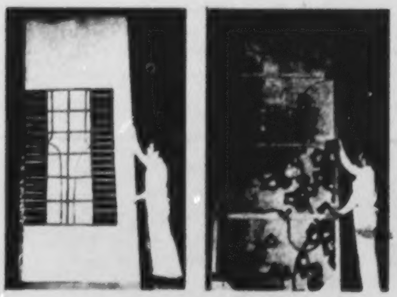


Figure 2
Front View Rear View

2. Wings

Wing flats are commonly used to mask off left and right stage areas. They are used in exterior settings and are often utilised in musicals for easy entrances and exits. They consist usually of two hinged flats and will stand in place without any support. This means that they are convenient for both storing and setting up. Figure 3 illustrates primary characteristics of the wing flat.

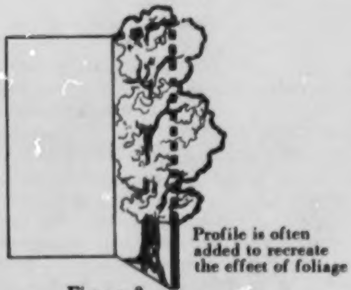


Figure 3
Perspective View—Wing Flat

3. Door Flats

It would be expensive to build, as well as very unwieldy to store, a complete door, with a wall surrounding the frame. Therefore, a flat has been devised in which space for a standard door is left vacant. A door can then be set in or removed at will. This two-piece unit is easy to handle and to store. See Figure 4.

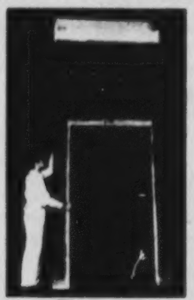


Figure 4
Door Flat—Front View

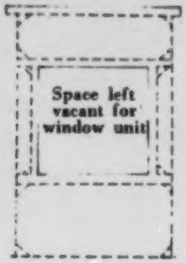


Figure 5
Window Flat—Front View

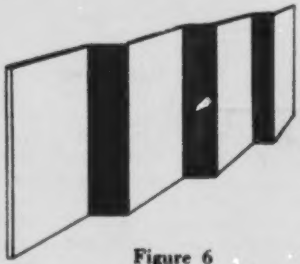


Figure 6
Jog

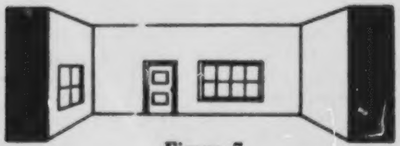


Figure 7
Box Set With Returns

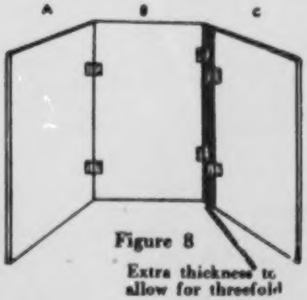


Figure 8

Extra thickness to allow for threefold

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4. Window Flats

Similar to the door flats are window flats. A space sufficient to accomodate a standard window is left open so that a window may be inserted as needed. Figure 5 illustrates this point.

5. Jogs

A "jog" is perhaps the most useful feature of standing scenery. Often a set will need variation, and it is here that the jog serves its purpose. A jog is a very narrow flat, usually one or two feet wide, depending upon the need. When placed at a 90-degree angle with another flat it gives the effect of thickness to a wall and at the same time lends stability. Figure 6 offers an example of this.

6. Returns

Almost every set has need of a set "return". Basically this is a flat attached to the downstage edge of a set and designed to create an illusion of the set (both left and right) into the offstage area. There are times when the downstage edge of the set can be masked off by a vertical drapery piece, but it is more effective to utilise the set return. An example of the set return is illustrated in Figure 7.

7. Booked Flats

Booked flats are just what the term implies: a series of flats hinged together in such a fashion as to allow folding, much in the manner of a book. Figure 8 illustrates this principle.

Standing scenery, when assembled and lashed together, comprises the standard set, as in Figure 7. There are many combinations possible through the use of standing scenery. Later in the text you will be shown the advantages of standing scenery through the use of a standard set.

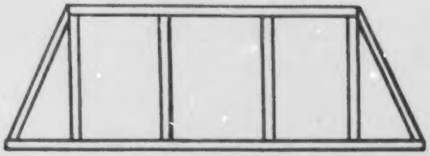
Hanging Scenery

Besides standing scenery, there are other forms which may be used to set the stage. Hanging scenery is a familiar example. Any piece of scenery which is suspended from a batten or from lines attached to the grid is considered a hanging piece. Whether it is a cyclorama or a drop, it can be used to set the stage. Often in production a combination of standing and hanging scenery will be used. Understanding the use of such pieces will add greatly to the flexibility of stage settings.

1. Ceilings

A ceiling adds to the decor of a stage setting and gives it a finished appearance. Too often a school will create a beautiful set only to detract from the over-all effect by hanging material teasers or draperies to mask off the fly gallery. A ceiling can aid too in the surmounting of acoustical problems. It creates a shell in which the actor's voice is projected outward instead of diffusing into the fly area.

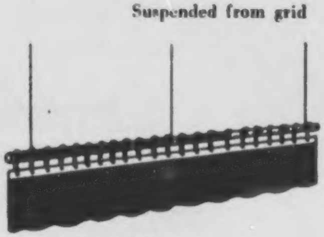
Ceilings generally can be built to a standard size adaptable to most sets. All stages should have one on hand. Figure 9 illustrates the general shape of a stage ceiling.



Ceiling—Top View
Figure 9

2. Teasers

Teasers are pieces of drapery material and are used to mask off the fly areas of the stage. They are horizontal to the stage floor. See Figure 10.

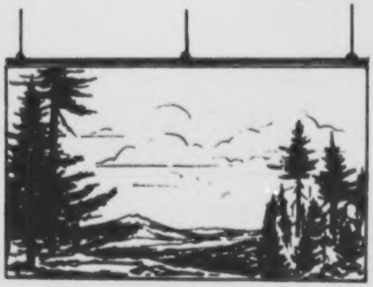


Teaser
Figure 10

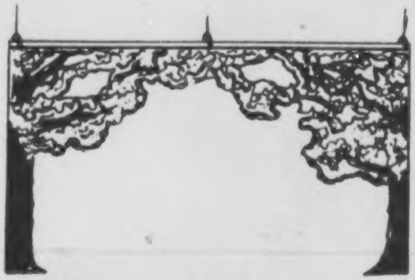
3. Drops

Drops are versatile pieces of scenery, forming the background for scenes in many plays. They are large pieces of material which may be painted and suspended from the grid. See Figure 11a.

Figure 11a is an example of a full drop. There are other drops known as "cut out" drops. These act in the manner of a wing flat and create the illusion of depth. See Figure 11b.



Drop
Figure 11a

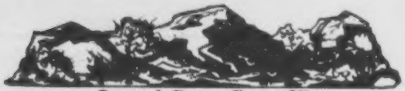


Drop
Figure 11b

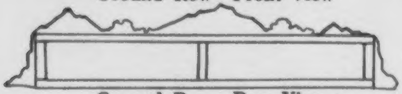
Profile or Cut-Out Scenery

1. Ground Row

A "ground row" is a piece of scenery designed to create the effect of landscape or building background. It is a long, low structure, with earthwork or buildings appliqued to it, creating the desired illusion. See Figure 12.



Ground Row—Front View



Ground Row—Rear View

Figure 12

Constructed Scenery

All scenery, of course, is constructed, but the term implies those pieces of scenery which are built specifically for a given show. These may include platforms, steps, practical rocks, columns and trees. The following descriptions will help you identify constructed pieces.

1. Platforms

Platforms for different stage productions will vary in size. The greatest problem with the platforms is storage space; therefore, they usually are constructed so that the sides fold in, parallelogram fashion, making it easy to store sides and tops in a relatively small area. Figure 13 illustrates this feature.

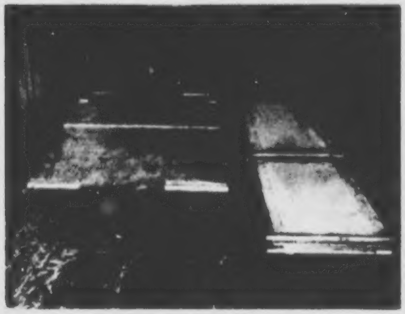
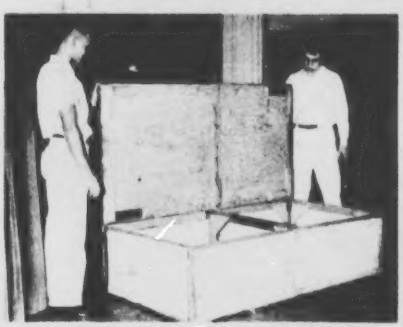


Figure 13 Platform



Platform Perspective View

2. Steps

This piece of scenery is quite self-explanatory. However, it should be mentioned that the treads of the steps are a little wider and the risers somewhat higher than the normal stairway. See Figure 14.

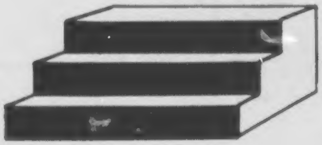


Figure 14

Step Unit—Perspective View

3. Practical Rocks

These are canvas-covered frames representing stones or boulders. "Practical" rocks are capable of supporting an actor's weight. Rocks can be easily simulated and will be discussed at greater length in the construction section of this text. Figure 15 will familarize you with such units.

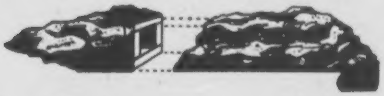


Figure 15 Practical Rock

4. Columns

Some sets call for columns. Therefore it is wise to have at least two or three ready for such occasions. Figure 16 will illustrate some of the general construction elements of a column. Its specific construction will be discussed later.

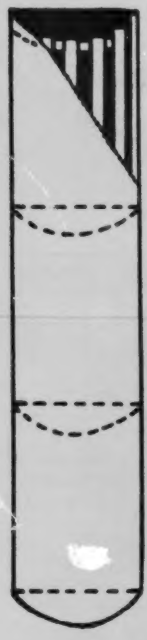


Figure 16
Column—Frame Covered

5. Trees

Trees are closely related to columns in that their frame construction basically is the same. Chicken wire is molded into the desired shape, covered with canvas, and thus a tree trunk is born. It is easier to employ a tree with no limbs, using a cut-out drop to create the top foliage. Constructed limbs frequently catch on other pieces of scenery and can prove costly.

The foregoing comprise our special pieces of constructed scenery. You may have many calls for such items again, or none at all over a long period of time; but sooner or later you will be called upon to create such pieces. Be ready to build what needs to be built--and with full confidence in your ability to build it.

Draperies

1. Masking Cyclorama

Many schools are without stage equipment, and, in many instances, cannot afford special scenery. Such schools, however, can rely upon the use of draperies to both mask and provide the effect of a neutral setting. Stages, when they are basically equipped, have either a full set of draperies or a complete cyclorama. These are known as *masking* cycloramas.

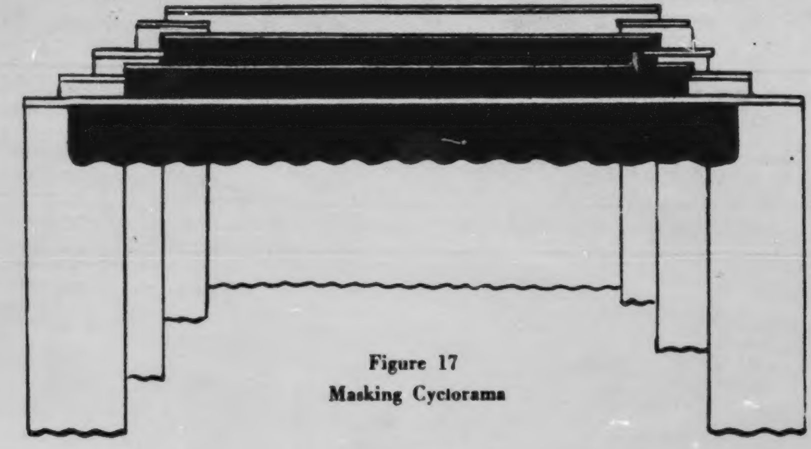


Figure 17
Masking Cyclorama

2. Sky Cyclorama

A sky cyclorama is a curved piece of material, hung on a curved batten, to give the background effect of sky. Usually the material is a seamless piece that can be stretched tightly so as to avoid shadows of light that might reveal it as a stage device.

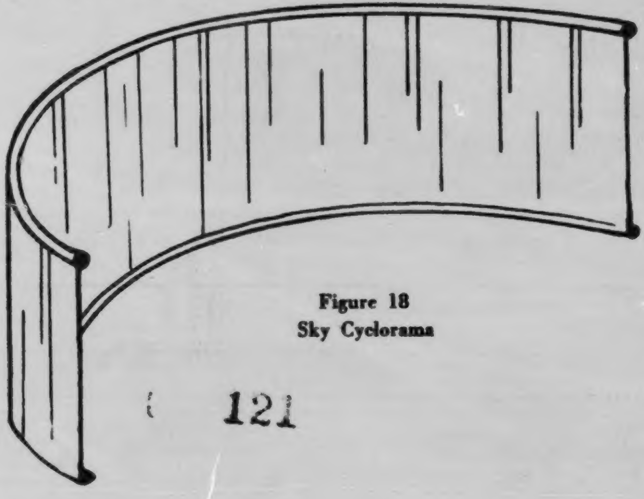


Figure 18
Sky Cyclorama

LET'S BUILD OUR SCENERY

All stage scenery must meet certain specifications. Scenery measurements usually are standard for all stages. Therefore, it is possible to list these measurements and at the same time offer a few tips that will simplify basic scenery construction.

Before you can begin construction you should know your working area and the tools you will be using. Both the working area and the tools should be adequate. The following is a list of shop equipment that should be available to the stage crew if it is to work efficiently:

1. Work benches (7½' x 3½'), with vises
2. Tool rack (labeled)
3. Lumber rack (16' long)
4. Bin for scrap lumber
5. Hardware bins (labeled)
6. Power tools, if possible

Naturally enough, equipment of this nature is not to be found in every school. This should not discourage you or cause you to relax your standards. Do the best with what you have! That is the important thing; and sooner or later the rest will follow.

The hand tools with which you work are very important and should be well treated. If it is to be of service to the stage crew, each shop should be equipped with the following:

1. Cross cut saw (across grain), and rip saw
2. Mitre box
3. Tri-Square
4. Large steel square (2' x 1½')
5. Straight claw hammers
6. Spiral spring rachet (Yankee) screw drivers
7. Rasps (coarse toothed files)
8. Magnetized tack hammer
9. Wood chisel, ⅞"
10. Small plane
11. Brace and bits
12. Hand drill
13. Measure

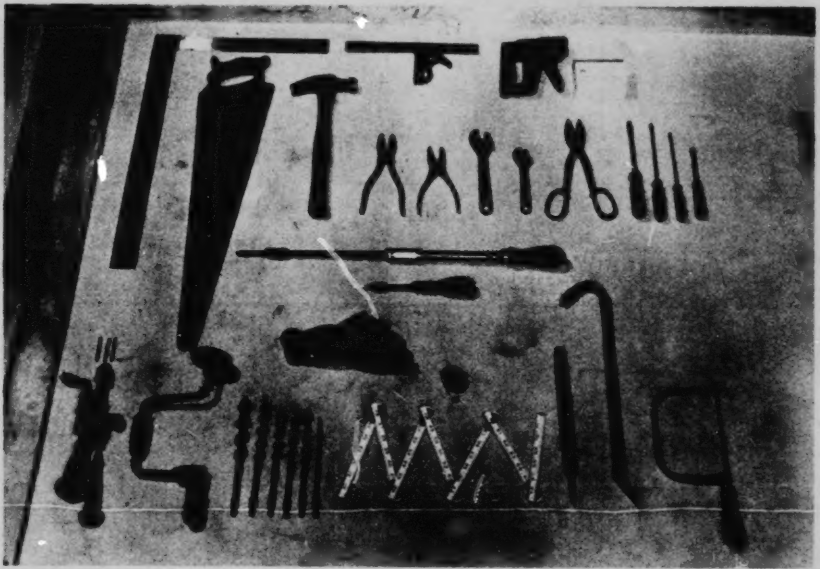


Figure 19 Tools

With these tools, it is possible to do a job that will meet the requirements of a stage set. The task of the stage technician is to work as precisely as possible with the tools at his disposal.

With these tools in hand, the next step is to examine the construction specifications. First consider a unit of the standing scenery, a common flat. Figure 20 will aid you in identifying the various parts of the common flat.

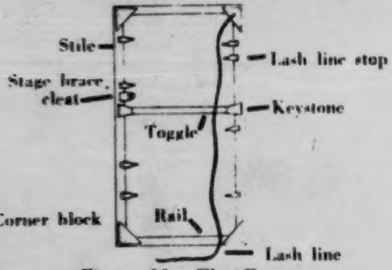


Figure 20 Flat Frame

Now that we have identified the various parts of the flat frame, let's set about the job of constructing one. If taken step by step, the procedure is simple. Remember, always be sure of your measurements. A fraction of an inch can cause you serious trouble.

Step #1—
Determine the height of your flat. This tends to vary with each stage, inasmuch as the height is dictated by such things as the height of the proscenium, the grid and the sight lines of the audience. For our purpose here, let us assume that our flat height will be 12 feet, with a width, let us say, of 4 feet.

Step #2—
Now cut and lay out your lumber. For flats up to 12 feet in height, lumber measuring 1" x 3" is commonly used. For heights beyond 12 feet, 1" x 4" lumber gives the extra strength needed.

Flats are constructed so that a rail runs the full width of the flat. This is necessary to avoid splintering the lumber when "running" the flats. In preparing your measurements keep in mind the fact that the stile will be 12 feet long—less two widths of 1" x 3" used in the rail. This is a "must" to remember!

Step #3—
Having laid out the measured lumber, provide needed tools such as hammers, nails (clot), screw drivers and screws (7/8" No. 9's). And don't forget the most important item—the steel square.

Step #4—
Begin by laying a stile and a rail at a 90° angle, thus:

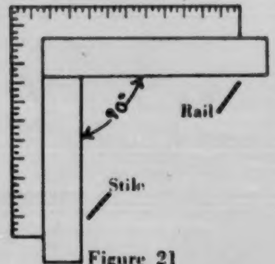


Figure 21

Step #5—
Having laid the stile and rail at a 90° angle, take a piece of 1/4" plywood, cut it in a triangular form (called a corner block) and place it over the plywood run opposite to that in the rail and parallel to the grain of wood in the stile. This assures extra corner strength. For example:

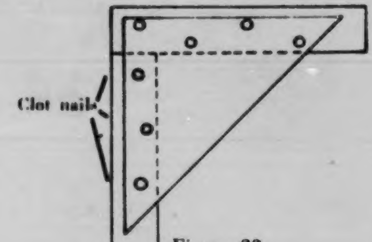
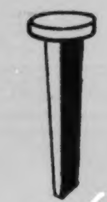


Figure 22

Note: The corner block is always set at least 3/4 of an inch in from the outside edge of the flat. This allows flats to be butted flush against each other.

The "clot" nail is a soft nail used in flat making: it will bend and yet retain its strength. Note the illustration below:



Clot nail
Figure 23

When used, the flat wedge edge of the clot nail must be inserted *across* the grain of the wood. Thus:

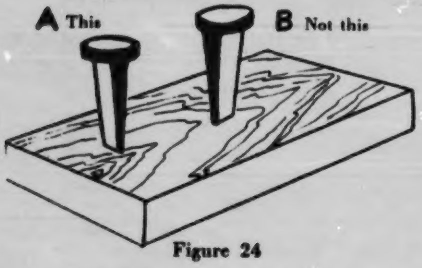


Figure 24

Always place a "cinch" plate, a piece of steel or iron, beneath the wood. This causes the clot nail to buckle and hook back into the wood, providing added strength. Thus:

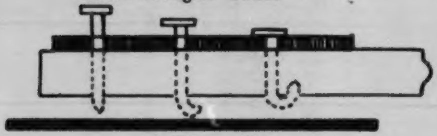


Figure 25

Step #6—
Check the railing on all corners, making sure of measurements and 90° angles at all times.

Step #7—
Place the toggle bar at the 6-foot mark on the stile and fasten it to the stile with a keystone. Thus:

Figure 26

Step #8—
Once the frame is complete, hardware must be added, beginning with the stage brace cleat. On the rear of the flat, at the 7-foot mark, place the cleat at right angle to the stile. Thus:

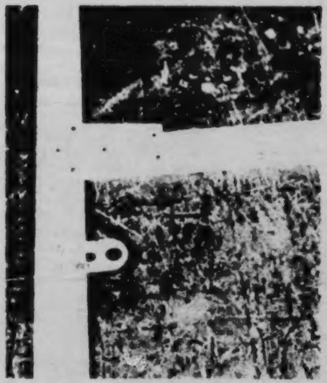


Figure 27

Step #9—
At the upper right hand corner of the flat drill a hole in the corner block and insert a 13-foot lash line, knotted at one end. Note illustration:

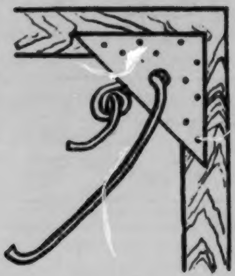


Figure 28

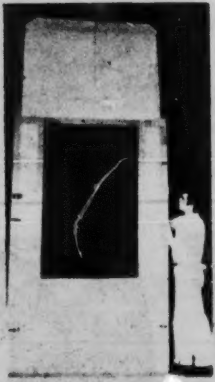


Figure 29
Window Flat

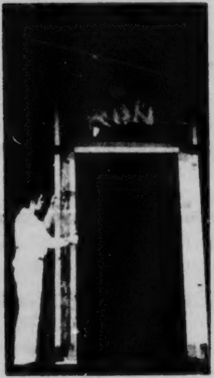


Figure 30
Door Flat

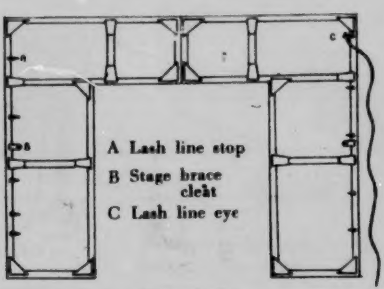


Figure 31
Archway Flat

Step #10—

Place lash line stops alternately on right and left-hand sides of the flat. In your lashing, you lace flats together; therefore, an alternate-stop plan is suggested. Stops may be purchased or made by hand. Often a nail will do the trick.

Now that we have constructed the common flat, it might be well to discuss the standard set before going into unit dimensions for the standard set.

The standard set has a standard height. The uniformity of height is based upon the needs of your stage. That is, it should be determined by such things as the height of your proscenium arch, the height of your grid and the sight lines of your audience. Twelve feet is a common height. The width of your flats may be determined by the number of flats contained in your standard set. The usual number of flats in a standard set is as follows:

No. of flats	width	height
6	1′	12′
4	2′	12′
4	3′	12′
4	4′	12′
4	5′	12′
4	5′9″	12′
3	5′ (window flats)	12′
3	5′ (door flats)	12′

In addition there will be a need for:

1	French Door Flat	12′
3	Windows	
3	Doors	
1	French Door	
1	Fireplace	

Once these materials are completed you have at your disposal a set of flats and pieces with which you can work many combinations, at a minimum of expense. It is wise to work toward the acquirement of a standard set and at the same time assure yourself of a flexible set of tools for design and construction.

Here are some measurements for specific flats and special pieces. We have already discussed the common flat. The assumed height is 12 feet. The widths will vary in accordance with the foregoing information.

Let us begin with the Window Flat.

See Figures 29- 31.

In building window, door, and archway flats, special care should be taken to assure measurements at every point. Place necessary hinges in direct alignment with each other to prevent binding.

Window and door units, built for use with window and door flats, are flexible pieces of scenery. If flats were constructed with permanent windows and doors, one can well imagine the problems involved in handling the storage. Also, permanently-constructed window and door units would not be adjustable to special sizes should occasion demand such adjustment. These units should be constructed carefully, so that they may be inserted easily into the flat openings. Here are some drawings illustrating the proper construction of these units.

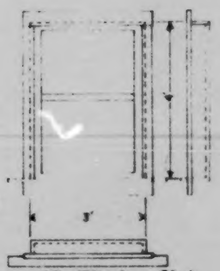
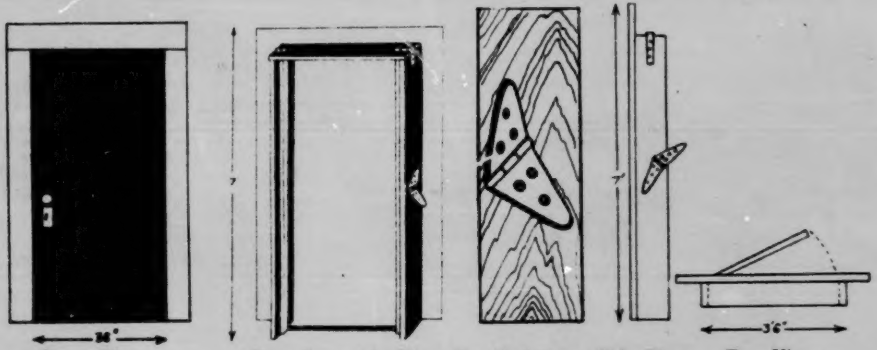


Figure 32 Window Unit



Front View Rear Isometric View Detail of Hinge Side View Top View

Figure 33 Door Unit

In constructing window or door units, "thickness" is achieved with 1" x 5" lumber. The actual door of the door unit can be constructed much in the manner of a flat, but a sheet of plywood, cut to the proper door size, offers greater opportunity for variation of molding and paneling.

Profile scenery is easy to construct and does much to create desirable effects in the technical phases of play production. Below is a construction view of a piece of profile scenery.

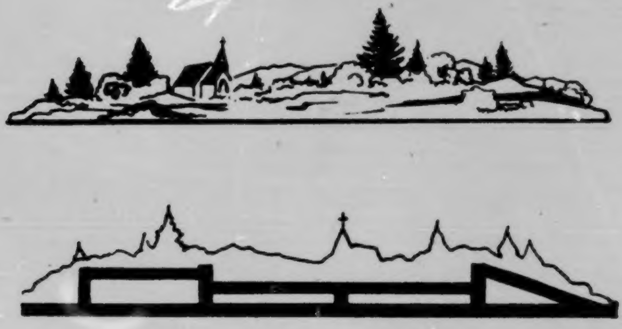
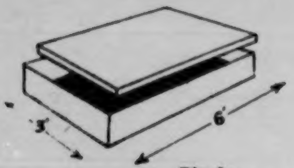
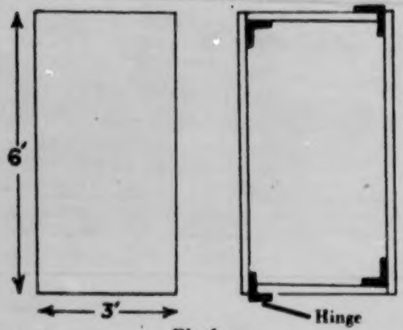


Figure 34
Ground Row

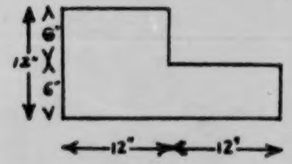
Platforms and step units are invaluable. By varying their heights and widths, many combinations are possible for assemblies, plays, fashion shows, and the like, adding variety to each such program. Again, storage is a problem in most schools, and thus platforms should be constructed in such a way as to permit "parallel folding." This can help alleviate the need for expensive storage space. Step units can be built in collapsible form, but this is not too practical, unless seams and cracks can be hidden well. Therefore, it is suggested that they be built in permanent form. Below are diagrams of platform and step-units.



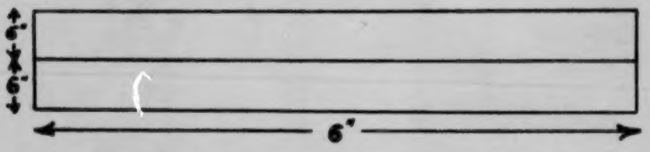
Platform
Isometric View



Platform
Top View



Side View



Front View

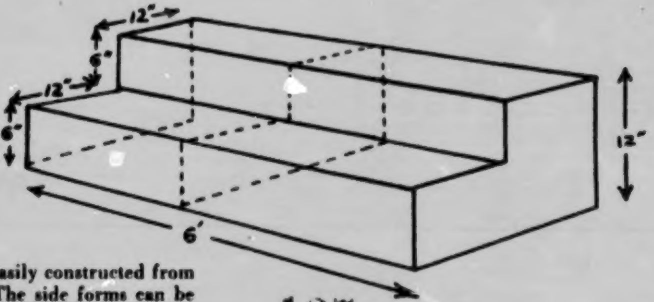


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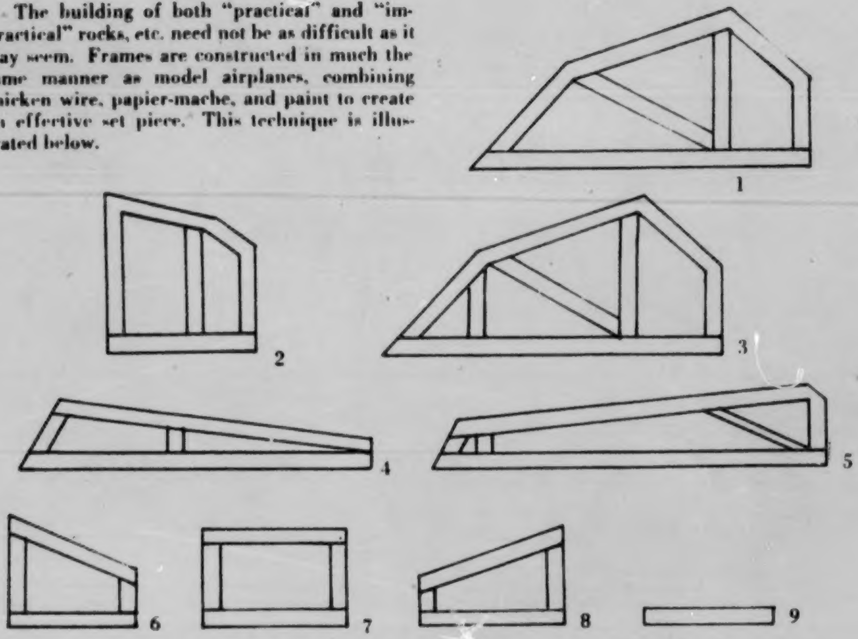
Figure 35
Platforms - Step units

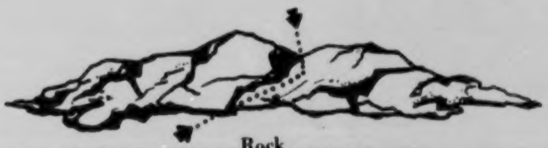
Note: Step units are easily constructed from ¾" plywood. The side forms can be cut from one piece, making them durable and strong. Thus:

The building of both "practical" and "impractical" rocks, etc. need not be as difficult as it may seem. Frames are constructed in much the same manner as model airplanes, combining chicken wire, papier-mache, and paint to create an effective set piece. This technique is illustrated below.

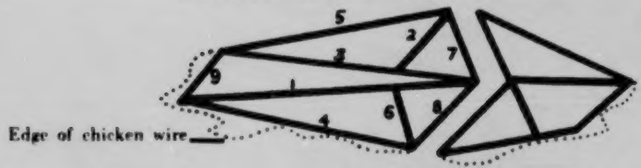


Frame Elevations of Left Section of Rock

Note: The above are assembled and covered with chicken wire, canvas, or papier-mache. The right section is a practical one and will need to be reinforced sufficiently to support a person at anytime. Rock is constructed in two sections for easy handling.



Rock



Top View of Frame
Figure 36

Frame columns are indispensable to the stage. Not only do they help provide infinite variety in the composition of a set: their construction is relatively simple. The basic elements in column construction are visualized below:

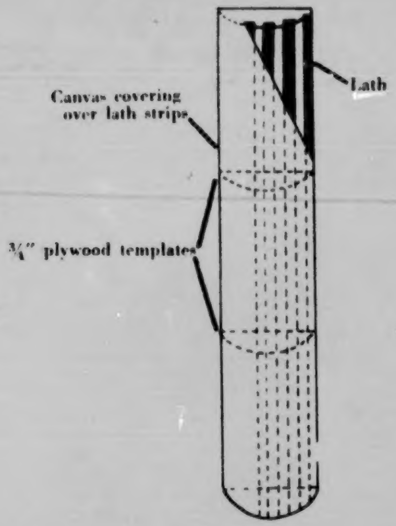
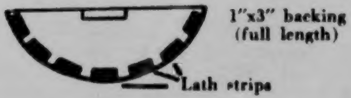


Figure 37 Frame Column

A frame fireplace, covered with canvas, is a vital stagecraft component. However, rather than building one that is permanent (the audience often tires of seeing the same fireplace in play after play), one should be constructed that is plain in appearance. This way, it can be faced off to create a different type of fireplace for each play. Outlined below is one method of construction.



Top View
Frame Column
Note: Columns should be 12 feet high unless otherwise specified.

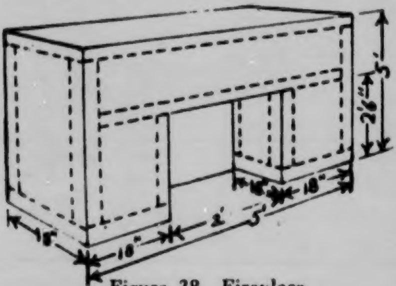


Figure 38 Fireplace

(123

Note: By covering of fireplace and painting, you can create a fake bureau or chest of drawers.

1. Joining Lumber

Members of any stagecraft team should be familiar with the various methods of joining lumber for reasons of both strength and appearance. There are many ways of joining lumber. Here are a few:

Butt Joint

This is both the most simple and most common type of joint. It may be used in any situation where it is possible to hold two pieces of wood together as illustrated below.

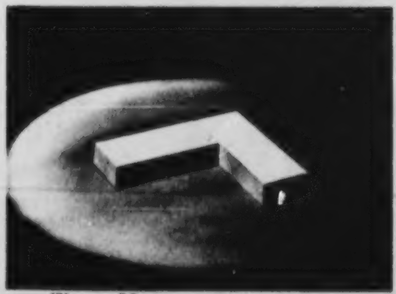


Figure 39

Halved Joint

When two over-lapped pieces of wood are cut at their intersection so as to permit joining together in a single plane, a "halved" joint is formed. The halved joint is sometimes used on flats, as a substitute for the mortise and tenon joint. However, it is not recommended for general use, since the wood is apt to split lengthwise at the point of intersection.

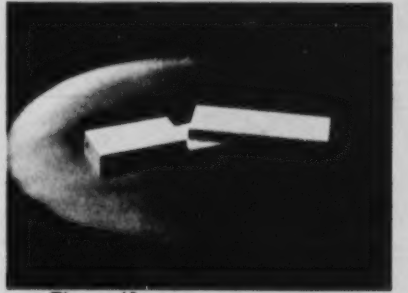


Figure 40

Miter Joint

A butt joint is one in which the two members meet at right angles. To miter the end of a piece of wood, cut it at a 45-degree angle. The miter joint is stronger than the butt joint only in that it offers better possibilities of fastening. It is used by the scene builder primarily for the joining of mouldings at right angles.

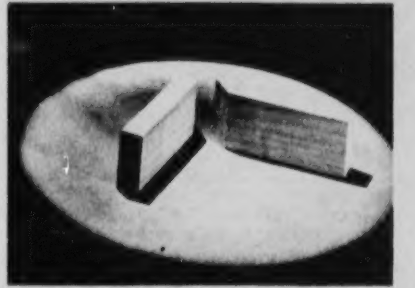
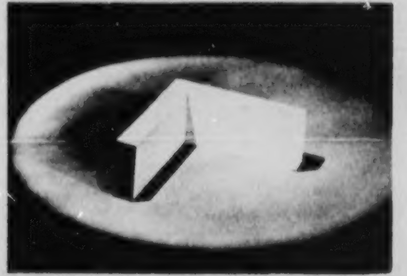


Figure 41A and B



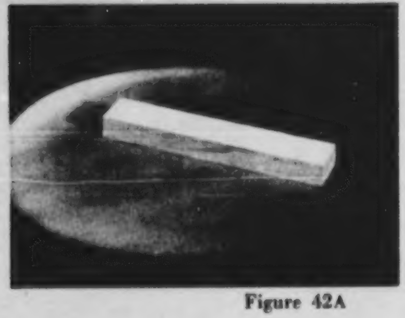
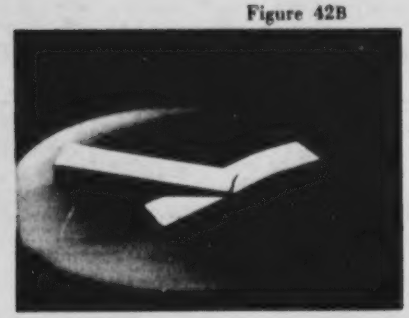


Figure 42A

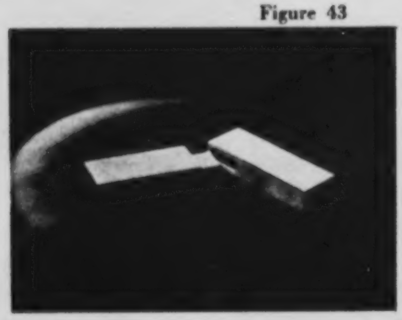
Figure 42B



Scarf Joint

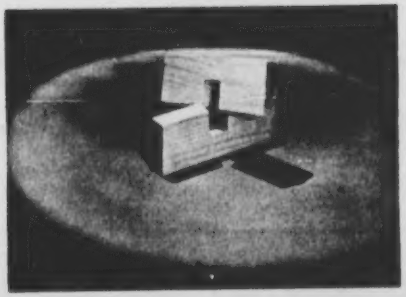
This joint is used for splicing. The form shown is one of several, and is most commonly used for the splicing of two stiles together and for facilitating the construction of battens and flats over 16′ in length. This joint must be glued.

Figure 43



Mortise and Tenon Joint

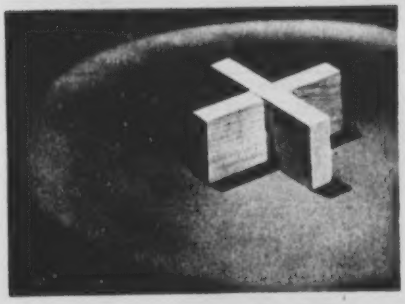
A tongue cut from one end of a stock piece, and then fitted into a corresponding slot cut in a second piece, forms a mortise and tenon joint. This type of joint has many adaptations. It is sometimes used in the preparation of flats and frequently in furniture construction. It may or may not be glued.



Notched Joint

This type is similar to the halved joint. However, the name usually is applied when the two members are on edge and are cut away somewhat less than half at the intersection. Primarily they are used to make window cross-pieces.

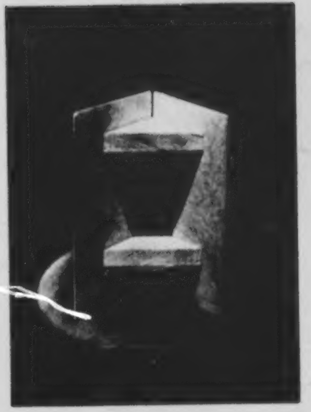
Figure 44



Blocked Butt Joint

A butt joint (as illustrated below) is reinforced by one or more blocks of wood, fastened in the angle formed by the two joining members. It is used for the reinforcing of window and door frames, and occasionally in furniture construction. It is considerably stronger than the butt joint.

Figure 45



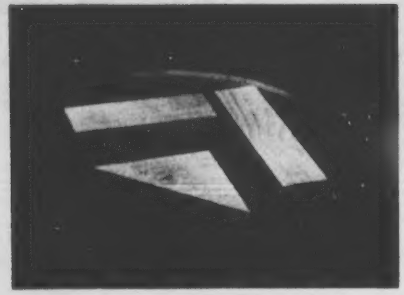
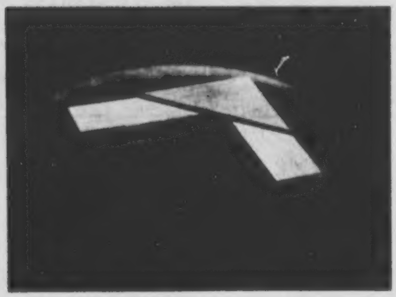


Figure 46A

Cleated Butt Joint

The cleated butt joint uses the simple butt joint, with the addition of a cleat. This cleat, consisting of a corner block or keystone, is made of plywood, metal, etc. In most cases, the names "butt joint" and "cleated butt joint" are synonymous.

Figure 46B



2. Facts About Scenery Lumber

Because all frames must be light and strong, only certain grades of lumber should be used. Requirements of shop and stage demand that the lumber be soft enough for easy working, light enough for easy handling, yet tough enough to stand considerable strain and wear. It must not splinter readily; it must not warp; it must be straight grained and free from any large blemishes; and it must be well-seasoned.

There are several types of wood which answer these requirements. The geographical location of the builder will determine which is the most practical.

Lumber for scene construction must be of the best grade, that is, "Grade A" or better. This is select lumber, practically free from all defects. For platform tops and rough construction. "Grade B" or "C" is suitable, this being fairly sound lumber with only a few large defects.

A piece of lumber dressed and surfaced has a smaller thickness and width than its original measured dimensions.

For example:
Boards 1 inch thick = 25/32"
Boards 2 inches thick = 1⅞"
Boards 2 inches wide = 1⅞"
Boards 8 or 12 inches wide = ⅜" to ⅝" less than designated width

A useful stock of lumber sizes for simple scene construction is given below:

1" x 3" x 16'	for framing most scenery
1" x 2" x 16'	for braces and very small frames
1" x 4" x 16' 1" x 6" x 16'	for door frames, doors, windows, etc.
2" x 4" x 16'	for rough construction
3/16" or ¼"	plywood for corner blocks, keystones, profiles
½" or ¾"	plywood for flooring platforms, etc.

Wood Chart

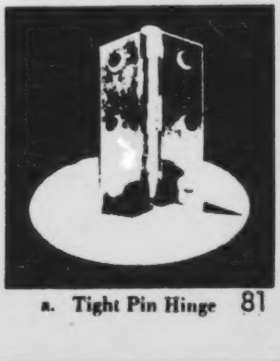
Type	*Lightness*	*Quality for scenery*
Idaho Pine	Light	Excellent
Northern White Pine	Light	Excellent
Sugar Pine	Medium	Good
Douglas Fir	Heavy	Fair

Hemlock, fir, and spruce are unsuitable for scene building as they warp easily. Other varieties of pine, such as California White Pine, Yellow Pine, Ponderosa Pine, etc., generally are unsuitable for scenery construction for reasons of weight, which may range as high as 42 pounds per cubic foot.

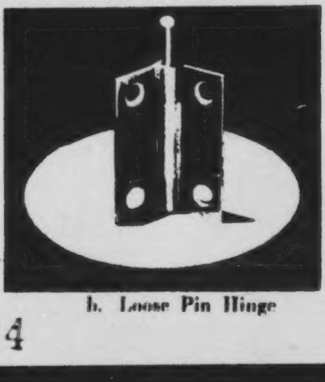
3. Hardware Identification

Here are some illustrations that may help you identify the hardware commonly used on flats:

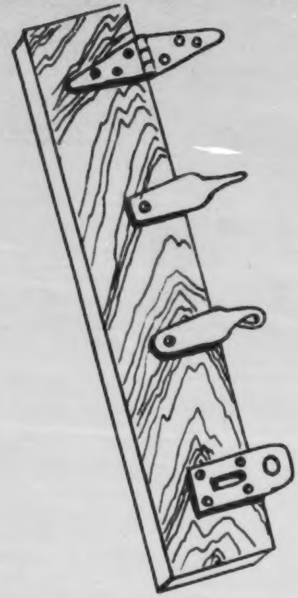
1. Hinges

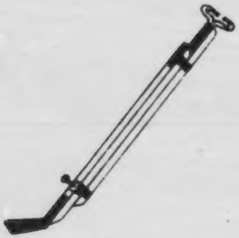


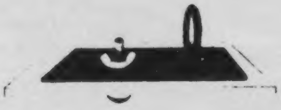
a. Tight Pin Hinge

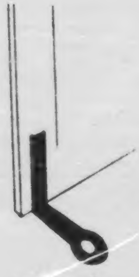


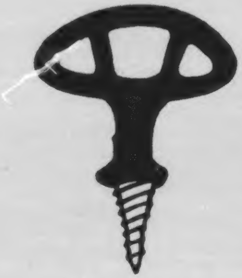
b. Loose Pin Hinge



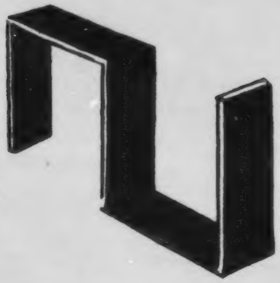

5. Stagebrace

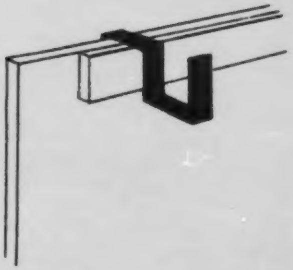

7. Ceiling Corner Plate


6. Foot Irons


8. Stage Screw

9. Keeper Hooks





METHODS OF SUPPORTING SCENERY

There are several methods of supporting scenery. Some stages do not allow nails or stage screws to be driven into the stage floor. For these stages, common scenery supports must give way to other methods. Common supports include stage bracing and the nailing of wooden braces between the flat and the stage floor. Other methods consist of various types of stage "jacks", which require only the weight of a sand bag or weighted object. Other scenery supports involve lashing and battening.

Examples of supporting methods are as follows:

1. Lashing

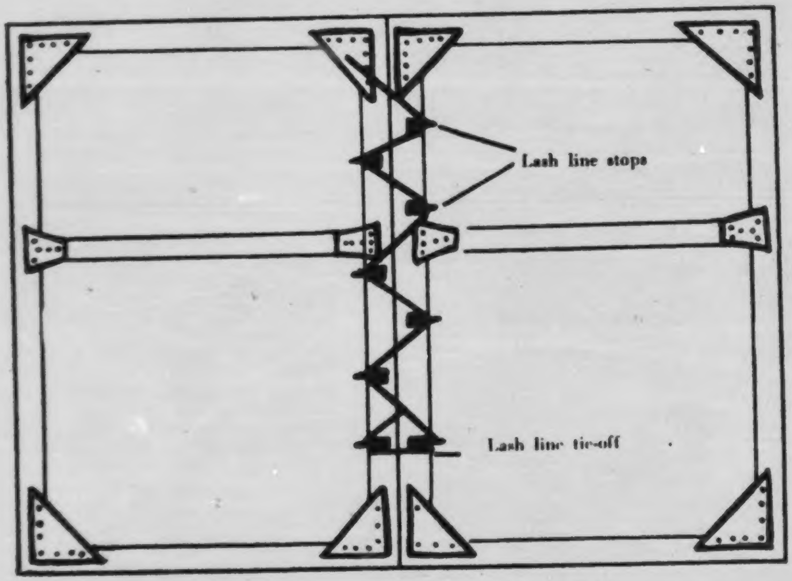


Figure 47 Lashing

2. Battening

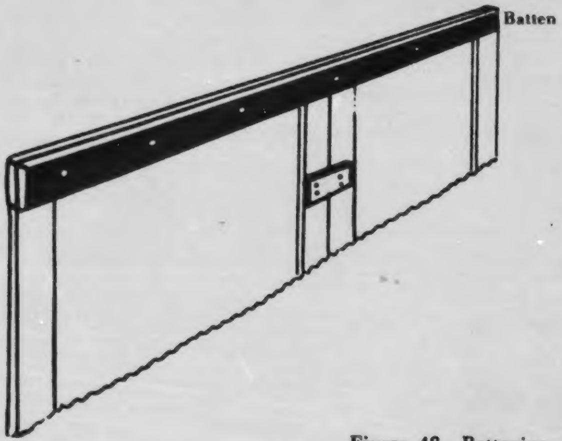


Figure 48 Battening

3. Stagebracing

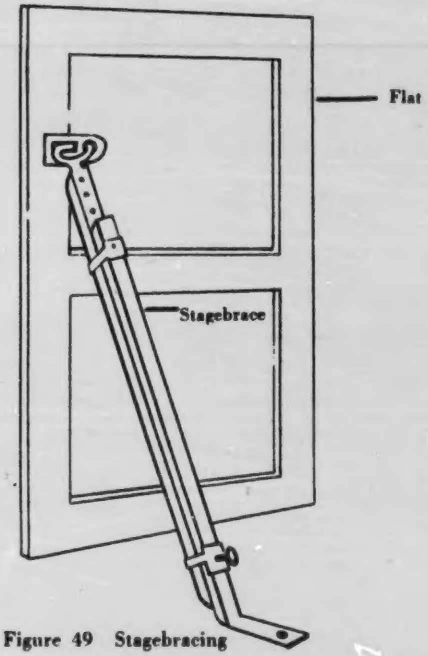


Figure 49 Stagebracing

4. Stage "Jacks"

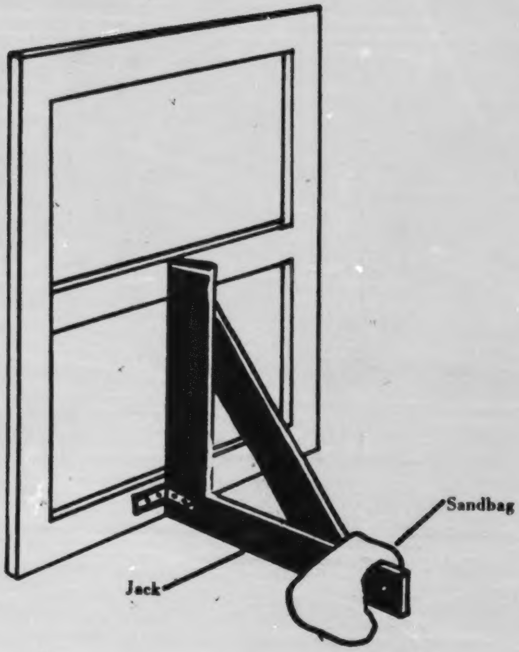


Figure 50 Stage "Jacks"

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LET'S MOVE OUR SCENERY

Many shows require more than one set. The question then arises, "How will we make scene changes?" Most school stages have space limitations. This requires considerable thought and the use of ingenious methods to effect scenery changes for multiple-set shows.

Following is a discussion of the various methods of moving scenery. Certainly some of these will be adaptable to your stage.

1. "*Running.*" This method involves the moving of scenery by hand. The front edge of the flat is grasped with both hands: one hand about waist high, the other slightly above the head. The foot is placed at the bottom of the flat and the flat is tilted slightly forward. Run or walk in the direction you wish to go. Or, again, you may drag the flat across the stage. This method is the most common.

2. "*Flying.*" This method is applied to the system of hanging scenery from the grid. A batten is placed across the top of the set and another one across the bottom. Hanger irons are placed on and ropes attached to these and hence to the grid.

3. *Rolling.* Very large pieces of scenery are usually moved in this manner. Rubber rollers are attached to the bottoms of heavy pieces and rolled to any part of the stage.

4. *Wagon Method.* A wagon is a platform with rollers, upon which a set or set pieces are placed, ready for moving. Below is an example:

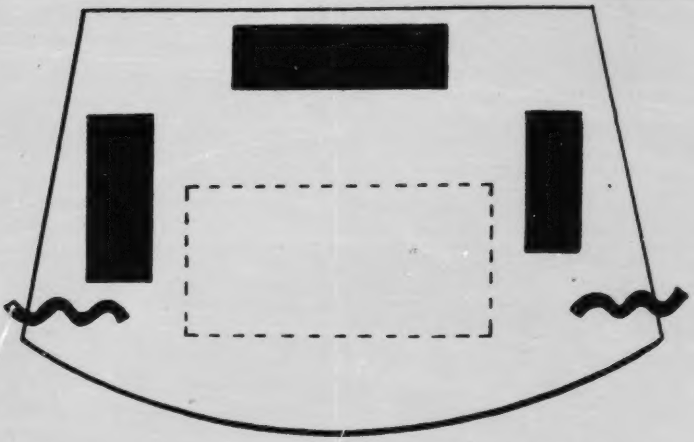
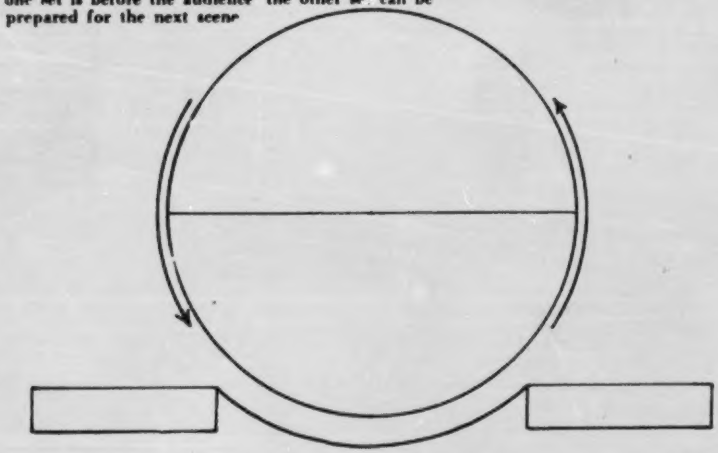


Figure 51 Wagon Set

5. *Revolving Stage.* This is a circular platform, set in the center of the stage, upon which several sets may be placed and turned to accomplish scene changes. Example:



Stage revolves, revealing set on other half. While one set is before the audience the other set can be prepared for the next scene

Figure 52 Revolving Stage

Some theatres employ elevator stages. That is, an elevator system is constructed behind the stage. A set that has been used is rolled out of the way, a new set taken from the elevator and rolled into place, while the used set is taken to another floor and stored. Obviously, few stages can afford this method of moving scenery.

When storage problems appear to necessitate single-set shows, perhaps one of the above methods can be employed and thus provide the advantages of multiple-set productions.

PLANNING THE SCENERY

As a designer, you must know your stage equipment and be able to exploit it fully. You must also realize the limitations of your stage and plan to create the most effective set possible under the prevailing circumstances. Your planning should be complete; that is, you must design the set in such a way that plans will be clear to everyone involved. Finally, you should create a set that is suited to the mood, tempo and tone of the play.

Designing scenery is an art in itself. We shall not attempt to include all of its fine points in this brief summary. However, we will note a few of the basic considerations confronting the scenery designer.

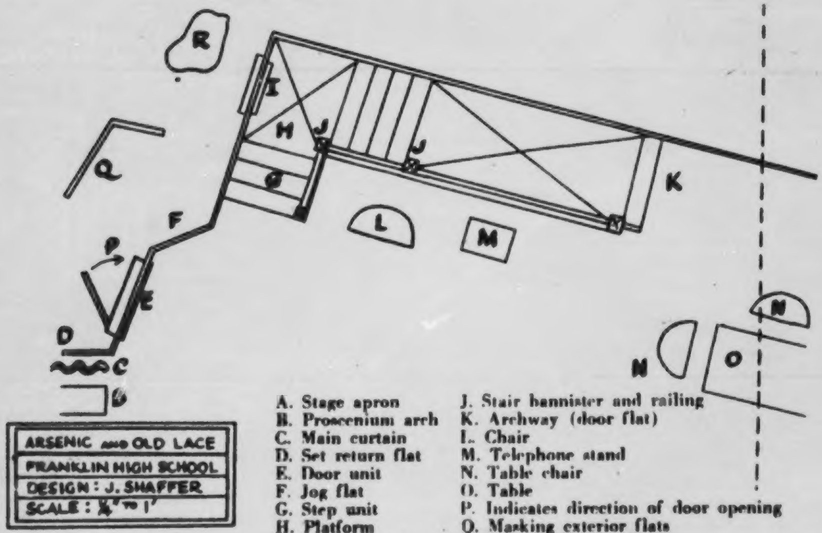
Here is a list of duties for the scene designer:

1. Draw a floor plan of the set.
2. Draw elevated plans of the set.
3. Draw detail descriptions of special pieces.
4. Complete a colored sketch of the proposed set.
5. Complete a scale model of the set.

Now let us discuss these points and outline the more specific requirements of each.

The Floor Plan

The designer should have at his disposal a scale drawing of the stage. A one-half-inch-to-the-foot scale is preferable. On this stage drawing, a scale drawing of each set is super-imposed. It should include details of windows, doors, backing and flat placements. Below is an example of this type of drawing:



A. Stage apron
B. Proscenium arch
C. Main curtain
D. Set return flat
E. Door unit
F. Jog flat
G. Step unit
H. Platform
I. Window unit
J. Stair bannister and railing
K. Archway (door flat)
L. Chair
M. Telephone stand
N. Table chair
O. Table
P. Indicates direction of door opening
Q. Masking exterior flats
R. Motivating shrubbery

Figure 53 Floor Plan

The Elevated Drawing

There are two types of elevated drawings, front and rear. The front elevation is concerned with the flats of your set as they would appear if they were laid out upon the floor in a continuous line. This drawing (using a scale of ½" = 1') includes the basic flats. All door units are drawn in complete detail, along with windows, archways, and other special pieces such as moldings and mop boards. This gives the construction supervisor a clear picture of the set as it will appear from the front, in addition to providing the accurate measurements necessary for construction.

The rear elevation is concerned with the flats of your set as they would appear from the rear. It is important that the construction supervisor knows the placement of hardware, facing, and battens used in the support of the scenery, along with the directions for any special construction. This applies to flats used for backing as well as to pieces of the main set. Drawings should be complete, leaving out no details which may cause hardships later on. Use the same scale (½"=1') as before.

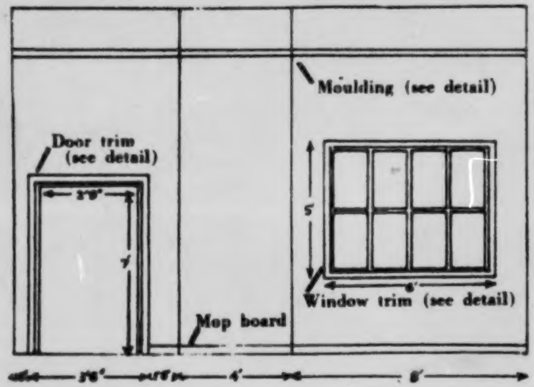


Figure 54 Partial Elevated Drawing

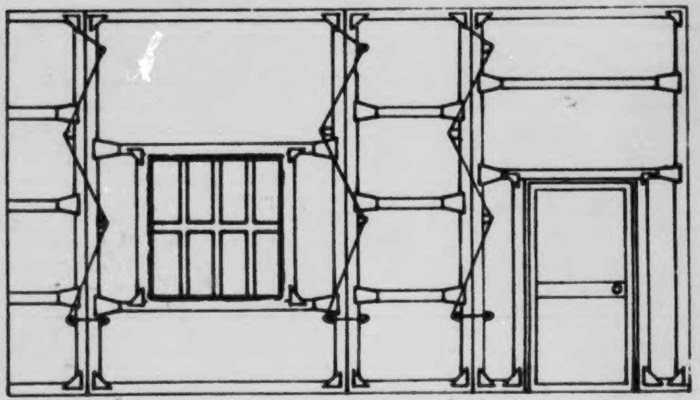
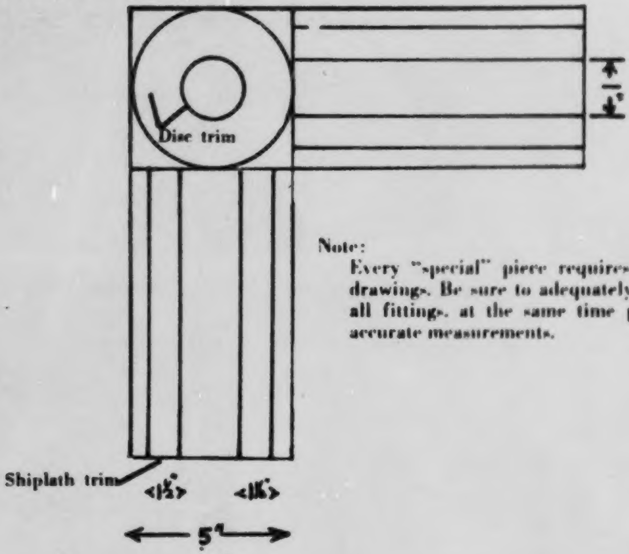


Figure 55 Rear Elevation

Detailed Drawings

In most cases the primary blueprint cannot include the more minute details. When a piece of scenery needs enlargement, a detailed or "blown up" drawing is made. This enables the construction supervisor to see exactly how the technical director desires a piece to be constructed. Include such items as special molding and wallpaper designs in these enlargements. However, no scale is needed on such drawings.

Example:



Note:
Every "special" piece requires detailed drawings. Be sure to adequately identify all fittings, at the same time providing accurate measurements.

Figure 56 Detail for Door Trim

The Color Sketch

The scene designer also must complete a colored sketch, usually with water paints, to observe the effect of various shades, tints and hues desired by the director. This phase of scene design is extremely important; the entire purpose and designed effect of the play may be destroyed through misuse of color.

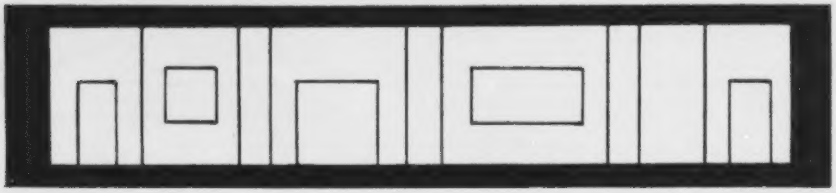
The tone of the play, whether comedy or tragedy, can be enhanced greatly by the use of proper colors and appropriate set design. Therefore, it is vital that the scene designer be satisfied as to the basic purpose and theme of the play and choose colors and patterns which will lend to the set rather than detract from it.

The Model Set

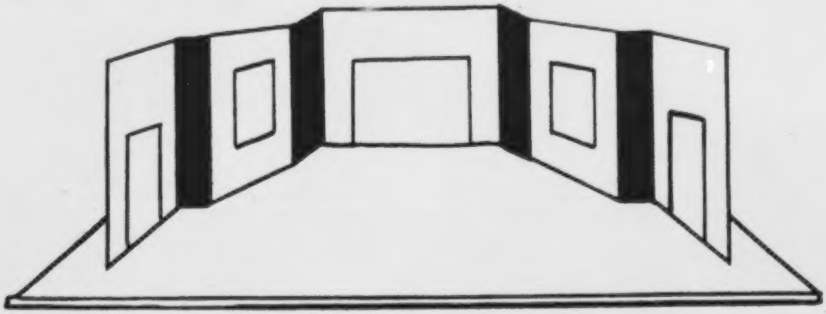
A vital aid to set construction and even to the direction of a play is a scale model of the set. An actual model allows the technical director to see, visibly, the full set as it will be, thereby enabling him to foresee (and thereby avoid) various problems and limitations.

A model set is usually made from cardboard. The flats are measured out on a piece of cardstock and cut out. They are then molded to set floor-plan dimensions and glued to a flat floor piece. Pieces of furniture and even paint may be added to make the model complete.

Example:



Planning the Set on Cardboard



Model Set Up on Cardboard
Figure 57

Note: Drawings of this type can be cut out, folded and secured to a flat piece of cardboard, scaled down to stage floor dimensions.

The foregoing items are routine responsibilities for the scene designer. The field of scene design requires many years of study and research. However, even this brief summary can start you on the way to effective scene design.

When designing a set, you must remember certain factors:

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1. Suit the set to the play.
2. Do research on all items needing authenticity.
3. Do not try to fool your public.
4. Make complete drawings.
5. Provide a suitable water-color sketch of your set.
6. Create a scale model.
7. Check all details at all times.

Above all, look for new and better ways to improve your designs. Remember, the cast and crew are waiting to build (and act in) the set which you will create for them.

GUIDE FOR SCENERY PAINTING

Scene painting is quite different from ordinary painting in that the paint used is a water pigment paint and the proper technique of application must be acquired by crew members.

Provided for you here is a reference table of equipment, color behavior, specialized techniques, etc. Be sure to use it when you are assigned to a paint crew.

Equipment

1. **Brushes**
   Brushes should not exceed six inches in width. Those over six inches are unwieldy to handle and often result in wasteful painting.
   5" Brushes—Large area painting
   3" Brushes—Trimming
   1" Brushes—Lining
   ¼" Brushes—Lining, lettering, etc.
   Note: Use calcimine brushes if possible. Nylon brushes wear well, but care must be taken in their use.
2. **Buckets**
   Have on hand an adequate number of No. 10 cans for the mixing and storage of paint. It is also well to have a number of larger buckets (12 - 15 quart capacity) on hand. These are used for the painting of exceptionally large areas.
3. **Sponges**
   Use the best you can get. They should be almost round, with holes of approximately equal size.
4. **Lining Sticks**
   For the drawing of straight lines.
5. **Charcoal**
   For sketching purposes.
6. **Chalk and Twine**
   For snap lines or straight lines.
7. **Heavy Stencil Paper**
   For stenciled patterns.
8. **Rubber Gloves**
   For stippling.
9. **Cleaning Cloths.**
10. **Lysol.**
    To remove decayed paint aromas.

Pigment Characteristics

1. Colors and their Behavior
   Greens—Show through. Do not mix with other colors for interiors.
   Yellows—(Lemon and light chromes) Very weak. Not dominant.
   Cobalt—Very weak. Almost like whiting.
   Ultra Marine—Very strong.
   Italian Blue—Heavy, but weak in mixture. Settles out in bottom of bucket, also gets gritty.
   Turquoise Blue—Very strong. Overshadows other colors. Will bleed most readily. Hard to paint out.
   All Browns—(with the exception of burnt umber) are very strong.
   American Vermilion—Avoid, as it is difficult to paint out.
   Whiting—This pigment is most used. It is used as a base for the color pigments of other paints. Most common for use is Danish Whiting ($5.00 per 100 pounds).
2. Colors in Combination
   There are certain combinations of colors that are pleasing in visual effect. These special combinations are called color schemes; that is, one dominant color with a series of pleasing companion colors.

   Let us examine some necessary color terms and then go into the mechanics of these schemes.

   Hue is an original pigment color—red - yellow - blue - green - etc. (See main color wheel A).

   Value expresses the amount of white or black in a color. A color appearing light, therefore, contains more white, while a color darker than the original hue approaches black.
   A TINT of a color is a hue plus white.
   A SHADE is a color plus black.

   Greying reduces the bright full intensity of color to softer tints and shades. A color may be greyed simply by adding a small amount of the complement of your color*. Soft effects may be increased by the addition of white and black to the greyed color.
   *(color opposite on wheel)

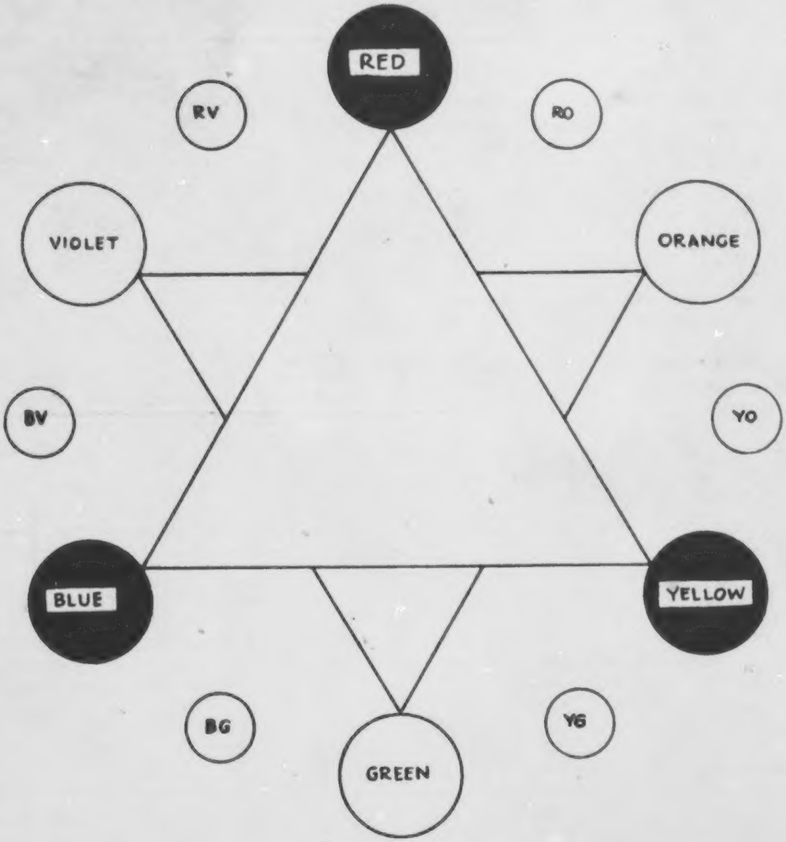
   Monochromatic colors are two or more colors of one hue family in variations of greyed tints or shades.

   Complement is any combination of colors that are directly opposite each other on the wheel.

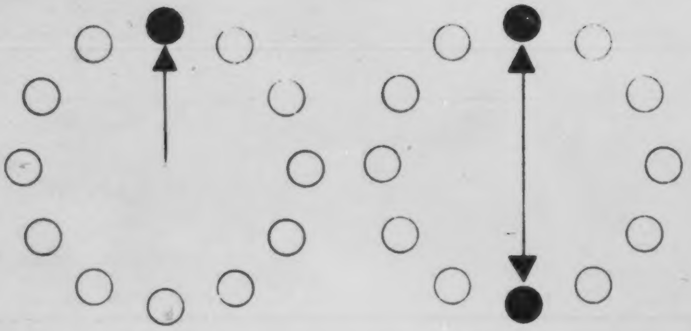
   Split Complement is a combination of the two colors on either of the complement.

Triad means any three colors equally spaced on the wheel.

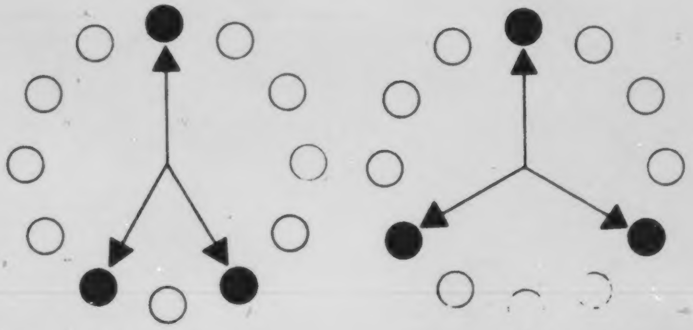
Analogous refers to three or more colors related to each other by a common color. Example, yellow, yellow-green, green, blue-green—common color is yellow.



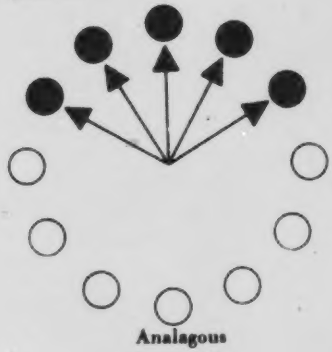
Color Wheel
Figure 58



Monochromatic **Complement**



Split Complement **Triad**



Analagous

Figure 59

Techniques of Application

Steps and Procedures

1. When painting a flat for the first time, use a mixture of whiting and cobalt (sparingly) until a rather grayish shade is achieved; or mix whiting with the desired color pigment. Place flat against wall, or better still, arrange the flats in their proper set position, and paint. Begin from the center and work to the edge.
2. "Laying in" means to apply a coat of paint. Unlike painting with household oil paints, you do not paint evenly. The most effective brush stroke is an irregular or figure eight style.
3. For the painting of old scenery, all flats should be primed before laying in new paint. The paint must be cold or the old colors will both run and bleed through the new color you are applying.
4. Order of painting:
   - (a) Prime coat.
   - (b) Finish coat.
   - (c) Trimming.
5. Special painting
   - (a) Flecking—A pure color, no matter what shade it may be, has a tendency to reflect light and create glare. For this reason, large areas of color need texturing. To accomplish this, flecks of color are added to the base coat to diffuse the light and give the area that textured effect. The method of flecking is simple. The brush is dipped into paint and then slapped on the palm of the hand. Little beads of color are literally "flipped" onto the flat. However, there are several precautions that should be taken: Be careful the drops don't run. Use thick paint and several different colors. Throw the paint from short distance. Be sure to cover evenly so that these flecks blend rather than show distinct spots or areas.
   - (b) Stippling—This effect is designed to create the illusion of surface. Methods of stippling include rotation of the brush or the use of a sponge. The brush or sponge is charged lightly and rotated or daubbed over the flat surface areas. It creates the effect of concrete or stucco.
   - (c) Running—This creates a "matted effect" and is achieved by applying different base color shades over the wet base coat.
   - (d) Glazing—Covering a set of painted flats with transparent size. This gives the effect of lustre.
   - (e) Spraying—Paint is fired onto flat surfaces under pressure. Such paint should be well sized and preferably boiling hot. Be careful to spray evenly and watch for any running of your paints.
6. Trimming
   - (a) Woodwork—Much less definite in set colors than in life. Brown is most commonly used for stock sets, though it may be lightened or greyed down. Don't use reddish browns. Use "grey brown" or "lavender brown."
   - (b) Baseboards—These are highlighted above with two tones of color lighter than the baseboard itself.
   - (c) Paneling — Use a 6-inch margin around individual panels; a 20-inch margin at bottom, above baseboards.

General Information

1. When you have warm-colored foreground and cool background colors, the impression of depth is increased.
2. Light base (flecked) and dark top (flecked) usually will give the effect of greater height on a darkly-lighted stage. The opposite effect is achieved if this technique is used on a brightly-lighted stage.
3. Paints react differently under colored lights. A set painted dominantly in blue, and lighted with red or amber, will look much darker as a whole.
4. On abstract sets, use a metallic effect on the surface. Silver is better than gold because it reflects light to a greater degree.
5. When painting with dyes, remember that analine dyes are not sunproof. But they do not fade under stage lights, and can be mixed with alcohol, gasoline or water. Use either pre-shrunk material or stretch flat coverings very tightly.
6. Care of Equipment
   - (a) All buckets, brushes, etc., must be washed after each using. Brushes used in painting with dyes have to be soaked and cleaned thoroughly; then soak them in a bucket of whiting for 24 hours. This applies only to brushes used with dye paints.
   - (b) Keep all measuring and lining sticks clean.

7. **Methods of Mixing Paints**
   - (a) **Method One—Incidental painting.**
     - (1) Consistency should be that of thick cream.
     - (2) Painted flats require more paint than others to cover.
     - (3) It is impossible to match colors. Mix enough for the whole set—plus!
     - (4) When size smells bad, throw it away.
   - (b) Method Two—Cooked paint.
     - (1) When mixing black, Italian blue, red, or Van Dyke brown, the colors should be cooked.
     - (2) While boiling, mix in the glue.
     - (3) Use a double boiler system.
     - (4) Cooked colors do not go into suspension easily; that's the purpose of cooking.
   - (c) Method Three—Spraying.
     - (1) Paint is again cooked.
     - (2) Glue is added as before.
     - (3) Use more glue than in previous mixture.
     - (4) Measurement:
       - (a) 10 quarts boiling water
       - (b) 1 quart to 1½ quarts glue
       - (c) 3 lbs. paint

       (Note: This mixture is also good for stippling or flecking.)

8. Formula for Mixing White Scenic Glue.
Fill container half full of white pearl or flake glue. Cover with cold water. Let stand for two hours. Then set in double boiler and cook until glue is completely dissolved. Sizing may now be added for prime coat and dry color mixing.

   Note: Be sure to use a double boiler for cooking glue.

9. Sizing Formula for Priming Coat and Dry Color Mixing.
Use one part of the dissolved glue and six parts of warm water. This strength of size should be used in all colors except black, Ultramarine blue, and the Chrome colors. For the latter colors, add one extra tablespoonful of the pure dissolved glue to each quart of mixed color.

10. Formula for Priming Coat.
(This priming coat is for use on new scenic canvas)
Use ten parts of 7 to 1 sizing, seven parts of Danish Whiting, and one part of dissolved glue. For mixing this priming coat, first pour into the container the seven parts of 7 to 1 sizing. The sizing should be warm. Add the one part of pure, dissolved glue, and stir well. Finally, add the seven parts of Danish Whiting, and stir well. This priming should be used in a lukewarm condition, but not hot.

11. Formula for Dry Color Mixing.
Thickness for dry color mixing should be approximately 10 parts sizing to 14 parts dry color. Since all colors react differently in mixing with the sizing, a test patch should be made on one flat or a piece of old canvas. When thoroughly dry, rub paint to see that sufficient sizing has been used so paint will not rub off. Also check color to see if it is satisfactory. Paint should be of such a consistency that the brush moves easily, yet does not permit the paint to run. If brush seems to stick, paint is too thick for proper spreading.

12. Glue Formula for the Fastening of Fabric to Scenic Flat Frames.
Use one part pure, dissolved, white glue to one part of warm water and apply to wood surface; then press fabric firmly against it.

    Note: All sizings, glues, and scenic paints should be applied lukewarm but not hot. Stir frequently.

13. Further Suggestions for Mixing and Applying Scenic Paints.
    - (a) Some colors combine slowly with clear water or size water. This usually is overcome by mixing the pigment into a thick paste with mixing detergents, then adding it to size water.
    - (b) Stir paint frequently while using. Pigment is heavier than water and will eventually settle out if this is not done.
    - (c) Paint dries lighter than its wet color. When trying to match or get a predetermined shade, make test patches on an old piece of canvas to determine the dry color your mixture will give you.
    - (d) When applying paint with a brush, do not scrub the paint in. See that the brush is well-filled with paint, and that it slides easily on the surface being painted.
    - (e) Old colors that have not had proper sizing base may bleed through new coats of paint as they are being applied. This may be stopped by preparing a mixture of double-strength size water and whiting to be applied to the bleeding areas.

1950

14. **Precautions to Take.**

- (a) Always mix pigments dry, then add water.
- (b) When cooking paints or glue, use double boiler system.
- (c) Mix enough paint to cover your entire set the first time. Remember that paint is impossible to match.
- (d) Use Lysol in bad paint to improve its odor.
- (e) Clean all painting equipment when through with the painting detail.
- (f) Wear a smock at all times.

GUIDE FOR THE HANDLING OF PROPERTIES

Definition of Properties

Properties are (1) all objects which do not fit into scenery categories such as lighting, costuming or make-up; and (2) all furnishings which are not part of the permanent structure, primarily objects used by actors.

Examples:

1. Thunder is a prop, but lightning is an electrical problem.
2. Rings, broaches, etc. are props.

There are two classifications of properties. "Set" properties are those props which belong on stage. "Hand" properties are those props which are brought on by the actors. The size of these props (set and hand) is easily defined. Hand props can be carried while set props are put into place. Set props are decorative and include vases, draperies, furniture and the like.

Properties serve both actors and directors in that:

1. They enhance proper development of the plot.
2. They are used to outline clearly some point or characteristic of a character's personality.
3. They are used to set locale and folk customs, habits, etc. of people in the play.
4. They are used to set the time and climatic conditions of the play.
5. They are used often for humorous effects.
6. They may be used to emphasize the punch line of the play.
7. They may be used for motivating purposes.
8. They are used for naturalism, relief and variety.

Properties help the designer in that:

1. They help complete the set.
2. They aid in relating the actor to the setting.
3. They aid in establishing the period of the set.
4. They aid in establishing the wealth or poverty of the characters of the play.
5. They aid in establishing the personality and taste of the characters of the play.
6. They add to the quality and mood of the show.
7. They add to the attractiveness of the set.

When working on the prop crew, you should familiarize yourself with the Properties Planning Chart and the Properties Procurement Chart. These are aids in keeping a constant check on property needs for the shows. Here are examples of such charts:

PROPERTY PLANNING CHART

Scene	Type	The Prop	Description	Possible Source

Figure 60

PROPERTIES PROCUREMENT CHART

Prop	Possible Source	Place Procured	Date Procured	Date Returned

Figure 61

These planning and procurement charts are extremely important. Never trust to memory when it comes to keeping track of property needs. Get the needs down on paper and check them off only when you have them backstage.

Preparation and Organization

When assigned to a properties crew, you will want to prepare for the job in several ways. First, read the selected play. Go through it once for enjoyment and then read it again for inscription on the Property Planning and Property Procurement charts.

Be careful to secure the approval of the Director and Technical Director before procuring props. This may save you both time and trouble.

Methods of Procuring Properties

There are three methods of procuring props: (1) borrowing, (2) renting and (3) buying. As a crew member, you must procure the necessary properties in the most practical and economical manner possible.

Locating Properties

Excellent properties often are found at:

1. Junk shops
2. Second-hand stores
3. Pawn shops
4. Ten-cent stores
5. Sears-Roebuck and Montgomery-Ward
6. Wholesale florists (grassmats, flowers, potted plants)

Handling of Properties

1. When possible, stack all furniture together, segregating scene by scene for ready use.
    a. Label if necessary.
    b. Keep small props in a basket.
    c. Prop tables should be located at either side of stage.
    d. Clear the entire stage before bringing on the next scene.
    e. Assemble your set from the sides to the center.
    f. Place props near the curtain until the set is in position.
    g. After set is positioned, put the props in place.
    h. Check each actor's props before he goes on stage.
2. Personal Duties of Crew
    a. To clear stage
        1st Step—No. 1 and No. 2 crewmen bring furniture to center stage.
        2nd Step—No. 3 and No. 4 crewmen clear stage of all set pieces.
        3rd Step—Pack bric-a-brac and place covers.
        4th Step—Entire crew moves furniture pieces with small props on them out through center.
    b. To Set up Stage
        5th Step—Bring on furniture down center for scene two.
        6th Step—Place furniture on appropriate marks.
        7th Step—Final positioning of all furniture and bric-a-brac.
        8th Step—Lay out hand props.

Decorating the Set

1. Draperies (windows, doors, etc.)
    a. Always drape materials very full, 2½ times space measurement.

- b. Materials
    - (1) Rayon does nicely for silk (palaces, etc.).
    - (2) Velour—warm colors (maroon and deep blue good rich effect).
    - (3) Cretonne — Not very good. Avoid patterns as a rule. Very expensive.
    - (4) Dyed Materials—(canvas, muslin, etc., with analine dyes—give rich effect of velour.) Hems on stage should be deep. Draperies should also be longer than those usually found at home.

2. Pictures
    - a. Hang higher than is common in the home: 6" to 12" higher than the actors' heads because of the distance factor from audience to stage.
    - b. Real pictures are not as good as stage pictures. They usually reflect light, and are out of keeping with the rest of the set.
3. Bookshelves
    - a. Should be at a height that will allow the actor to rest an elbow gracefully. Paint in unobtrusive colors. Use false-backed books.
4. Flowers
    - a. Use as many as possible. Small, bright flowers preferably. Don't use paper flowers.
5. Bric-a-brac
    - a. Dangerous to use real vases, etc. If they must be used, fill the vases with sand.
    - b. Ash trays should have a little water in them so that cigarettes go out easily.
6. Pillows, cushions, throws, etc.
    - a. Pillows should be consistent in color and type and harmonize with the rest of the room.
    - b. Throws — use lustrous material on piano, balustrade, tables, etc.
7. Hand Properties
    - a. Guns—the best are "timing pistols". Every gun fired off stage must be "covered" with a pistol off-stage, in case it does not go off.
8. Letters, documents and telegrams
    - a. When sealed, they should be sealed very lightly so they can be opened easily.
    - b. In period plays, documents should have a "character" in themselves.
    - c. Parchments should be heavily "sealed" and beribboned.
    - d. Books—in period plays they usually look ornamental. They always have markers. More often than not they are leather colored, dark, etc. They are sometimes jeweled.
9. Cups, dishes, etc.
    - a. Should always be kept clean.
10. Food
    - a. Should be fresh for each performance.
    - b. Chops, steaks, and pieces of meat —saw pieces of wood and paint.
    - c. Lettuce may be cut from green wax paper.
    - d. Fruit—wax.
    - e. Candy—real.
    - f. Tea or coffee—fill cups 1/3 full only. Serve warm, never hot or cold.

Skillful handling of properties is a technique to be acquired. Remember to exhaust every source in the search for a property, and once located, exercise every rule of organization to blend it effectively into the spirit of the play.

GUIDE FOR COSTUMING

For most school and amateur groups, costuming presents a major problem. Professional companies often turn their costume problems over to professional costume houses. However, the non-professional groups, with little or no financial backing, must solve their costuming problems with the resources at their disposal.

Every play will call for specific costumes, and many productions lack balance because some of these specifications have not or cannot be met. The average director or actor can achieve satisfactory costume effect through a knowledge of the basic factors which limit or enhance the over-all production. It is obvious that *all* costuming problems cannot be discussed in this limited space. However, by noting some of the common difficulties here and utilizing the resource materials which cover this prase of the theatre more specifically, the director and actor, working together, can create the right effect with very little money.

Trying to costume a play without careful organization could be disastrous. If the Director can set up reliable committees, his work can be reduced greatly. Once the committees are formed, the following list of duties should be delegated to them:

1. *The Director's Duties*
    - a. Study the book and other texts for costume suggestions.
    - b. Collect and analyze costume pictures.
    - c. Make sketches of the costumes worn by each character.
    - d. Purchase or improvise suitable patterns.
    - e. Work out color combinations and assign appropriate colors to each character.
    - f. Purchase suitable materials.
    - g. Supervise measurements.
    - h. Keep a record of all expenditures.
    - i. Check all costumes before the performance.
2. *The Costumer's Duties*
    - a. Make a costume list for each "related" group of characters.
    - b. Make individual costume lists for the leading characters.
    - c. Compile and post a general list of all costumes.
    - d. Keep a check list memorandum of available costume parts.
    - e. Make a costume check list, identifying each available part of a costume.
    - f. Locate and borrow costumes.
    - g. Assist the Director in purchasing material.
    - h. Call the committee together when necessary.
    - i. Cut pattern duplicates.
    - j. Supervise committee work.
    - k. Urge cast to assemble costumes early and check them.
    - l. Rent available costumes, when possible.
3. *The Assistants*
    - a. Be familiar with costume descriptions.
    - b. Distribute individual costume lists.
    - c. Assist in checking costume lists.
    - d. Inform Costumer of unavailable costume parts.
    - e. Assemble, re-check, and label each individual costume for dress rehearsal.
    - f. Help cast to dress correctly.
    - g. Help committee members whenever possible.
4. *The Committee Members*
    - a. Assist the chairman or assistants in any way needed.
    - b. Assist the Director or Costumer in selecting designs, colors, and patterns.
    - c. Cut cloth.
    - d. Fit costumes.
    - e. Press newly-made, borrowed or rented costumes.
    - f. Locate and borrow unavailable cos-costume parts.
    - g. Help dress the cast for costume review and rehearsals.

Well in advance of the play, the Director should plan all phases of the costuming. Several aspects should be considered in these plans:

1. The time, place and setting of the play should be closely studied. Often these factors are ignored, thus creating an unbalanced effect or a lack of the needed illusionary quality. The Director who chooses a dated play to present and then disregards the costuming requirements of that play is just as careless of his responsibilities as the Director who does not attempt that type of production because he is afraid of the costuming problem. Educationally speaking, schools and community theaters should include *all* types of

plays in their over-all production schedule. The planning and research experience is just as valuable as the viewing of such a play.

2. The general mood of the play should be determined at the outset. A comedy costumed in dull fabrics or somber colors would be just as unfortunate as dressing a tragedy in brilliant hues. This factor is extremely important and should be given careful attention with each production.
3. Individual character analysis is a necessary function of both the director and the actor in determining the costume needs of a play. Once a careful character analysis is completed, it is easier to ascertain the proper costume needed to enhance character development.
4. A distinct problem is the establishment of the proper element of emphasis in the production. Often a performance which is meant to be emphasized through the acting medium is lost in a parade of beautiful but insignificant costumes. It is important to resist any temptation to overdress the show.
5. All things should be *equal*. That is, the setting, the lighting, the acting, the make-up, and the costuming should blend in all respects. Therefore, the choice of costumes should be made in conjunction with all aspects of the show.

One mistake which is commonly made in the selection of costumes is the matter of selecting colors without thought as to their lighting compatibility. Light gelatines have a distinct effect upon different shades, hues and textures. Colors which have one value in natural light will often change value completely under stage lighting. Basically, colors imply character, and according to stage tradition, they are employed to that end. Some of these are:

1. Blue—honesty, modesty.
2. Violet—victory, dignity, royalty.
3. Green—strength, hope, faith, youth.
4. Yellow—wealth, love, happiness.
5. Red—hate, guilt, passion, divinity, patriotism.
6. White—innocence, purity, joy, trust.
7. Black—death, sorcery, sin, evil, mourning.
8. Gray—humbleness, subjectiveness, morbidness.

However, use of one of the above colors does not necessarily insure a clear definition of character. That requires a combination of factors. The choice of complementary colors is therefore vital to the successful production.

As to the reaction of light or colored materials, the following chart may prove helpful in the assignment of lighting effects.

LIGHT TABLE

Material	Red	Blue	Green	Amber	Magenta
Yellow	Dull Yellow	Gray	Yellow Green	Bright Yellow	Salmon Pink
Gold	Bronze Gold	Blue Gold	Light Green	Bright Gold	Orchid
Green	Black	Gray Green	Bright Green	Green	Blue Green
Light Blue	Lavender	Bright Blue	Blue Green	Gray Blue	Peacock Blue
Turquoise	Violet	Bright Blue	Blue Green	Olive	Deep Violet
Dark Blue	Black	Blue	Blue	Gray	Blue
Violet	Bronze	Gray	Gray Green	Bright Gold	Deep Magenta
Red	Deep Red	Dark Orange	Dark Gray Red	Violet	Red Violet
Pink	Blue	Blue	Gray Pink	Gray Red	Red
Orange	Green	Gray Blue	Gray Orange	Orange	Red

Figure 62

For the construction of special costume pieces, various reference materials should be consulted. Patterns for period pieces are adequately described in those volumes and such descriptions can prove extremely helpful to both the Director and the actor.

Costuming is an invaluable part of the theater world. In short: be careful, choose wisely and plan in detail before beginning your costuming.

GUIDE FOR PUBLICIZING THE PLAY

All plays need publicity of one kind or another, no matter how good they may be. The audience, for the most part, is made up of individuals who are there because they have been informed about the play, the time and the place. Publicity, however, is not merely a matter of *informing*; it is also a matter of *appealing*. All forms of publicity must arouse curiosity and, if possible, appeal to the heart as well as the head.

All publicity channels should be exploited. Every lead should be investigated. Below are listed possible publicity outlets:

Inside Advertising

1. School paper
   a. Advance features to create interest
   b. Pictures of main characters
   c. Advertisement
   d. Routine progress stories
   e. Slogans
2. Posters
   a. Cover all "high traffic" or most-frequented locations.
   b. Make them eye-catching.
3. Short Previews
   a. At assemblies
   b. At student body organizations
   c. At club meetings
4. Handbills or circulars
5. Stickers
6. Enthusiastic word-of-mouth advertising by dramatic students

Outside Advertising

1. Newspapers
   a. Advance features to create interest
   b. Pictures
      1. Of whole cast
      2. Of main characters
      3. Of key scenes
   c. Advertisements
      1. Paid
      2. Sponsored by local merchants
2. Posters
   a. Places of business
   b. Other schools
   c. Social rooms of churches
   d. Street cars and buses
   e. Hotels
3. Short previews at
   a. Church or Sunday School
   b. Other schools
   c. Local service clubs and lodges
   d. Local dramatics clubs and their productions
   e. American Legion
4. Radio
   a. Short previews
   b. Clever announcements
5. Handbills
6. Telephone campaigns
7. Ticket contests

GUIDE FOR LIGHTING THE PLAY

This section of the handbook is devoted to the principles of stage lighting. Proper lighting of the stage very often is the difference between a good show and a poor one. A stage without proper lighting invariably results in a play without feeling, for tone, mood and quality can be suggested best through lighting. The problem of stage lighting is one that cannot be neglected. Therefore, an attempt will be made to give readers a basic understanding of lighting equipment and an appreciation of its possibilities.

There are various types of lighting equipment. An examination of each will aid you in their recognition and in the exploiting of them for the more effective servicing of your stage.

Spotlights

The first type to be discussed is the common spotlight. Basically, there are three main types: (1) *the Plano-Convex-Lens Spotlight*, (2) *the Fresnel or Step-Lens Spotlight*, and (3) *the Ellipsoidal Reflector Spotlight*.

1. *Plano-Convex Lens Spotlight*

This type of lighting instrument utilizes a 500-watt projection bulb, and the light rays are reflected through a lens much like the old fashioned magnifying glass. The curvature of the lens restricts the light rays to a specific area. Without the lens, the light would not appear as brilliant. It is the Plano-Convex Lens that concentrates the rays of light. Below is a diagram of such a spotlight with its parts labeled:

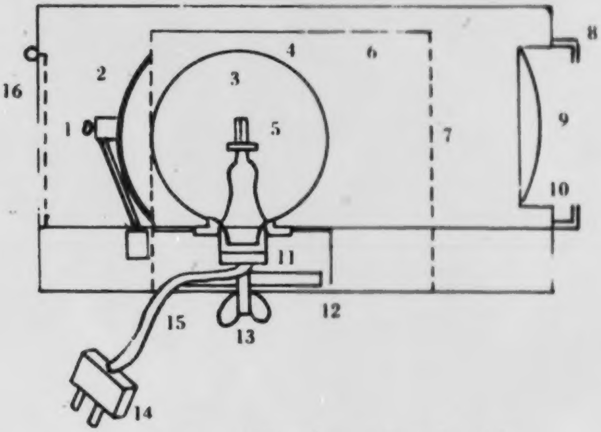


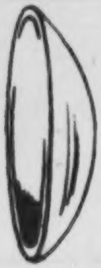
Figure 63 Plano-Convex Lens Spotlight

(1) Reflector Adjustment Thumb Screw
(2) Spherical Mirror
(3) Sharp Focus Position for bulb in relation to reflector
(4) Globular (G type) Glass Bulb of lamp. Used exclusively in spotlights
(5) Concentrated high power Filament burns base down to horizontal
(6) Focal Range
(7) Floor Focus Position for the filament
(8) Horizontal Color Frame Slides or Grooves
(9) Plano-convex Lens
(10) Wire Spring to hold glass in place
(11) Bulb Base
(12) Focal Slot
(13) Focal Handle
(14) Pin Type Electrical Connector
(15) Asbestos-covered Wire Leads
(16) Access Door

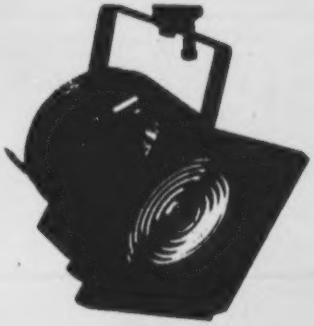
2. *Fresnel or Step-Lens Spotlight*

The only distinction between this type of spotlight and the Plano-Convex Lens type is in the lens itself. The Plano-Convex Lens creates a brilliant spot or circle of light, but the edge of this spot of light is sharp, and often this sharpness is undesirable.

When a brilliant light with soft edges is desired, the Fresnel Lens comes into play. This lens is frosted, much like Florentine glass, and is broken in its smoothness by raised ridges which run in circles from the center to the outer edge.



Plano-Convex Lens



Fresnel Lens

Figure 64

Through this type of lens it is possible to soften the hard edges of a spotlight. There are many situations which call for both types of lighting effects. Below is a diagramatic drawing of a Fresnel or Step-Lens lighting instrument:

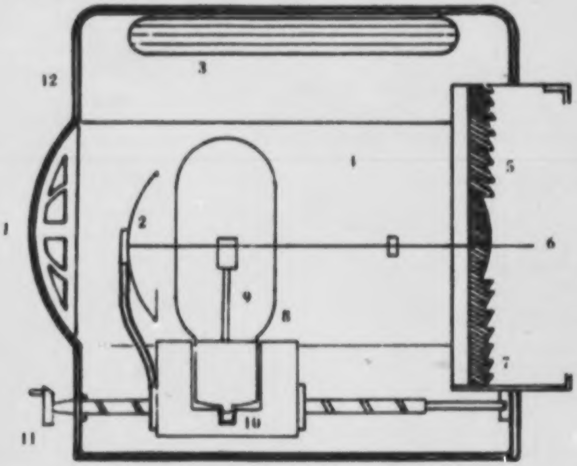


Figure 65 Fresnel or Step-Lens Spotlight

(1) Rear Ventilator
(2) Spherical Mirror
(3) Top Vents
(4) Focal Adjustment Range
(5) Fresnel Lens
(6) Color Frame Holder
(7) Spring Ring to hold lens in position
(8) Bulb of T-type lamp to burn base down to horizontal
(9) Monoplane or Biplane Concentrated Filament Source
(10) Socket Mounting on adjustable worm gear
(11) Focusing Handle
(12) Access Door to lamp

3. *Ellipsoidal Reflector Spotlight*

The purpose of this type of lighting instrument is to achieve a desired brilliance from long distances. This is achieved by the use of two Plano-Convex Lenses arranged so that the light rays are doubly concentrated and reflected to the desired area of lighting. Below is a drawing explaining the mechanics of this spotlight:

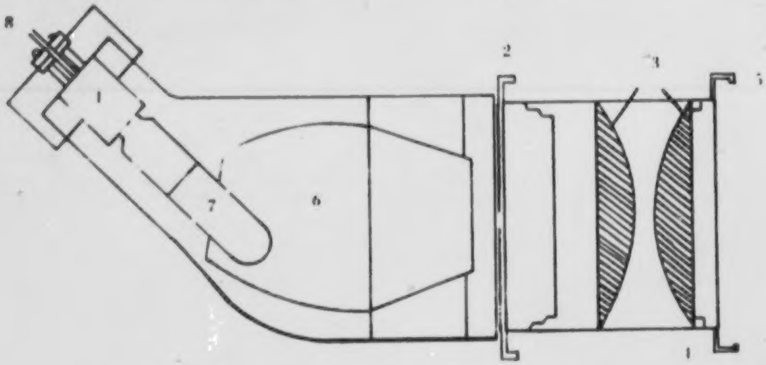
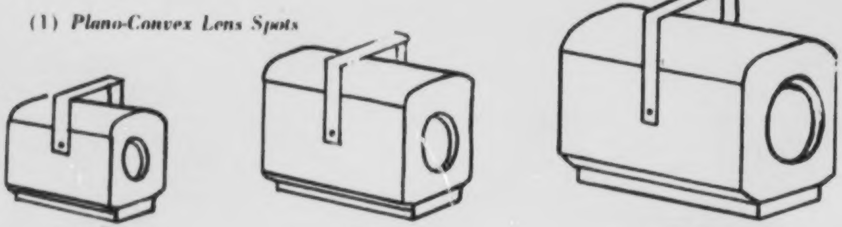


Figure 66 Ellipsoidal Reflector Spotlight

(1) Medium Pre-focus Socket
(2) Push Shutter Handle
(3) Medium Focal Length Plano-Convex Lens
(4) Wire Holder for lens
(5) Color Frame Holder
(6) Ellipsoidal Reflector
(7) Bulb-Burned Filament down
(8) Wire Leads

The three types of lighting instruments discussed above usually are found in three sizes. The size of the lamp depends upon the wattage of the bulb. Obviously, the larger the bulb, the larger the lamp will be. To give you an idea of the appearance of these instruments in their various proportions, photographs are offered below.

(1) *Plano-Convex Lens Spots*



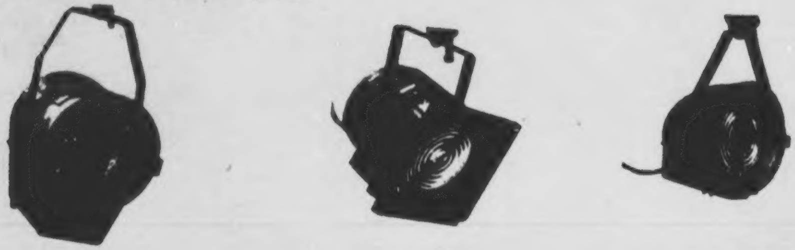
5" Lens
250-400 Watts

6" Lens
500-1000 Watts

8" Lens
1000-2000 Watts

Figure 67 Plano-Convex Lens Spots

(2) *Fresnel or Step-Lens Spotlight*



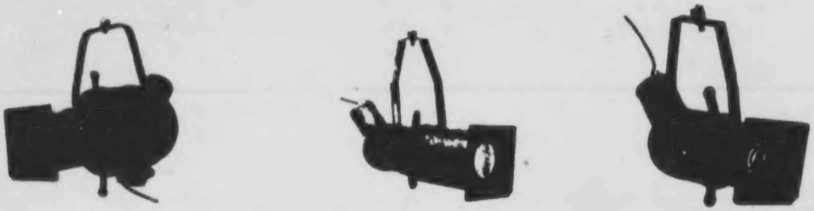
8" Lens
1000-2000 Watts

6" Lens
250-500 Watts

6" Lens
100-400 Watts

Figure 68 Fresnel or Step-Lens Spots

(3) *Ellipsoidal-Reflector Spots*



8" Lens
1000-2000 Watts

8" Lens
250-750 Watts

6" Lens
250-500 Watts

Figure 69 Ellipsoidal Reflector Spots

Every spotlight has certain lens characteristics. That is, the width of the beam of light will be determined by the position of the bulb and its distance from the lens. To clarify this, let us examine, by drawings, some of these characteristics:

(1) Spotlights having no lens:

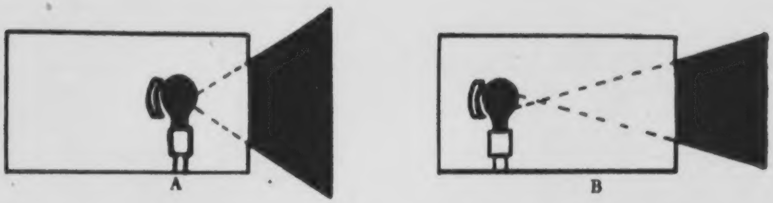


Figure 70 161

When the bulb is in the front position, the light beam is wide (90°). As the bulb approaches a rear position, the beam of light narrows (45°). However, the intensity of the light remains relatively the same in both cases. The absence of a lens results in a diffused rather than a concentrated beam of light.

(2) Plano-Convex Lens characteristics:

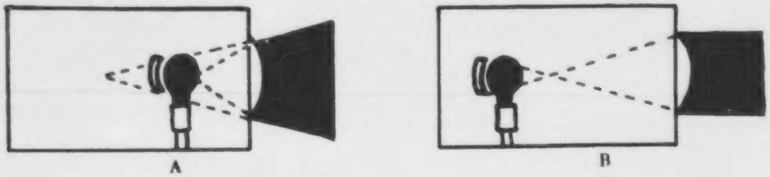


Figure 71

The bulb in the front position (A), with a medium-thick lens, radiates a 45 *beam* of concentrated light. In the rear position, (B), the bulb radiates a concentrated *spot* of light.

(3) Fresnel or Step-Lens Spotlight

The position of the bulb in this case affects only the area of concentrated light. In the front position, the light rays are reflected in a fairly large area. In a rear position, the beam is lessened in size and concentrated into a more compact area.

Floodlights

Another type of lighting instrument frequently used on the stage is the open-faced floodlight. These commonly are used as the source of sunlight, moonlight, lamp light, and interior rooms just off the main set. The light is of a diffused nature, and their use usually is restricted to background lighting. Below are pictures which will aid you in their identification and use.

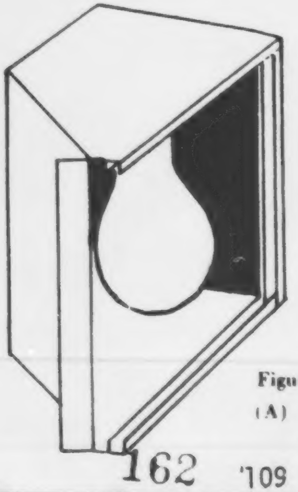


Figure 72

(A) Olivette floodlight, using 500-1500 watt pear-shaped lamps, with a flat, white aluminum-painted reflector.

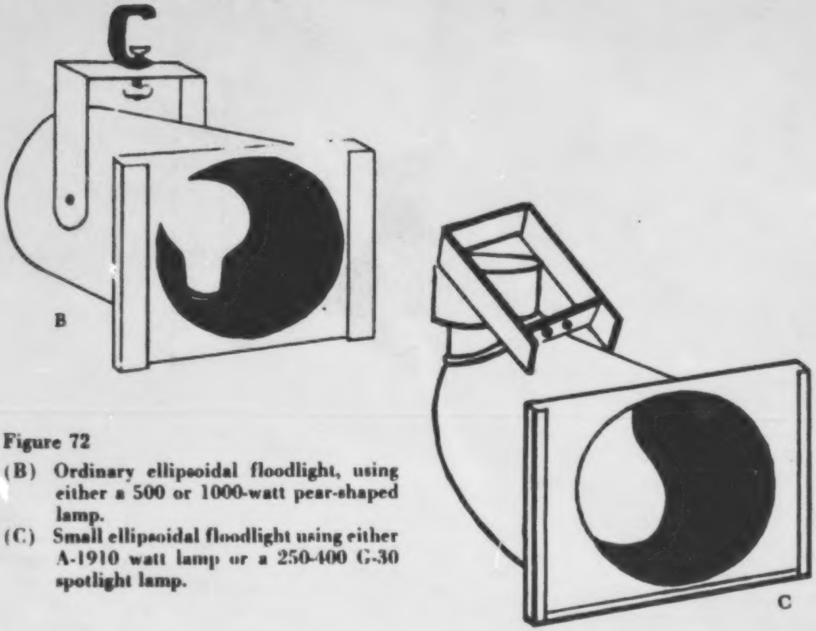


Figure 72

(B) Ordinary ellipsoidal floodlight, using either a 500 or 1000-watt pear-shaped lamp.

(C) Small ellipsoidal floodlight using either A-1910 watt lamp or a 250-400 G-30 spotlight lamp.

Lighting Problems

Usually, the fundamental lighting requirements of a production are outlined in the manuscript. The author ordinarily determines specific lighting needs. However, it is difficult for the playwright to anticipate every limitation of the stage and lighting equipment. The Technical Director is then presented with one of his routine problems. In the final analysis the playwright and the Technical Director must effect some sort of a compromise. Every stage has certain possibilities and no more; and from that point on its limitations cannot be denied.

As a lighting technician you will want to observe certain steps in the proper lighting of your production. The first logical step would be to determine the actual location of each acting area within the set and assign appropriate lighting equipment to those areas. Next, you should determine the areas of motivating light and plan what instruments you will make use of for that purpose.

Also to be remembered is the fact that set colors can be changed by the use of colored lights. Therefore, it is important to plan the colors of your set and the colors of your light gelatines so that they will complement each other rather than clash. Mood and tone qualities of a play are suggested and enhanced by lighting techniques, and this phase should be thoroughly studied and predicted.

Since lighting panels differ at practically every school, the more mechanical phase of lighting cannot be discussed at great length other than to say that, as a technician, you should plan the arrangement of your light board carefully so that lights requiring dimming or changing during the run of the production can be handled quietly and efficiently. Know your panel thoroughly. Plan each panel movement well in advance of the actual performance. Take no chances.

Once you have learned to identify the various lighting instruments, other phases of lighting can be analyzed. In laying out a light "plot," divide the acting area of the stage into lighting areas, as is suggested:

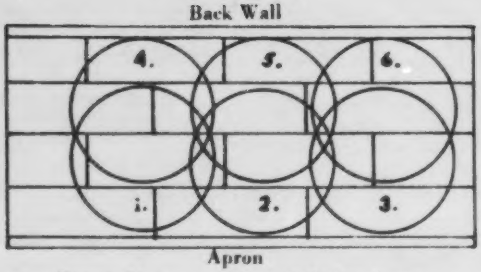


Figure 73 Stage Lighting Areas

Lighting the Acting Area

The acting area of the stage is that area used by the actor while he is in view of the audience. For the purpose of lighting the stage, six areas may be assigned. These areas are of equal size and the problem confronting the Technical Director is to provide adequate though variable light.

1. *Light Intensity*

An actor's face should be adequately lighted. The face being properly lighted, it can be assumed that the body will be equally visible to the audience.

The amount of light required to illuminate an actor's face depends upon the amount of contrast between the actor and the background. When the background is dark, the amount of illumination required for the actor may be low. The reason for primary lighting of the acting area, rather than of the entire set, is due to the fact that painted scenery usually reflects light, thereby detracting from the actor's illumination.

Lighting the acting area with border, strip, or footlights alone gives a diffused type of light, and more wattage or intensity of illumination is required than is necessary with controlled, concentrated, and directed light on the acting area. Directed lighting requires less illumination, especially when the principle of contrast is utilized.

2. *Color*

Factors which influence the intensity of light are (1) dimmers controlling the power source and (2) accessories that are applied to the lamp to make it more useful.

Stage lights are rarely used without some color medium. There are two types of color mediums, gelatin and glass. Both of these affect greatly the intensity of a spotlight. Light intensity will vary, specifically and proportionately, depending upon the tint or shade of the color medium.

The purpose of color in lighting is to exaggerate the actor's features and still remain consistent with the character which the actor is portraying. It is the problem of the lighting technician to supplement the colors in the actor's make-up rather than change them. The light must also simulate the motivating characteristics of sunlight, moonlight, etc. in the same degree as would result from their natural source. Therefore, it may be that the make-up crew will have to adjust the make-up to the lighting in some cases.

Costumes and material colors can be affected by stage lighting, but by blending and toning lights in the acting area an even balance may be achieved between costumes and lights.

The face of the actor always should appear normal. To achieve this, ambers, pinks, lavenders or steel blues should be used. These give the face realistic color tones and produce very little distortion.

It should be remembered that lamp intensity is greater with tinted shades than with pure color mediums.

3. *Lighting the Acting Area*

The distribution of lighting on the acting area should achieve what is known as "dramatic visibility". There will be some areas of the stage more important than others. The reason for dividing the acting area into small segments is to permit flexibility and organization of the light plot.

Some directors even plot movement or "traffic" into those areas of the stage which are lighted more intensely.

Lighting pieces of furniture with intense lights and then attempting to fill the gaps with border lights does not provide sufficient flexibility and increases the amount of equipment to be used.

For general stage lighting, the forward areas of the acting space should be lighted from in front of the procenium arch. The areas of secondary light should be lighted from on stage and preferably from overhead.

The proper distribution of light entails the lighting of all areas adequately, achieving the desired effect without creating "dead" areas of light.

4. *Controlling the Lights*

Controlling the lighted areas of the acting space involves the control of intensity, color, distribution and changes.

Once a light has been set as to focus, wattage, etc. on the stage area, it is possible to control its intensity from a control panel or switchboard.

The use of dimmers for the purpose of varying the intensity of lights is a boon to the stage technician. One or many lights may be attached to a dimmer set-up, giving the technician a flexibility with which he may achieve myriad lighting effects.

At one time or another it may be necessary to change the light quality during a scene. Such things as a sunset or moonrise may be achieved by careful operation of the switchboard and dimmer system.

A rule to remember is that only floor instruments can be changed from scene to scene. Hanging lights can be moved up or down, but generally this is a complicated process and must be carefully planned.

Another method of light control is with the light wattage "follow-spot"; however, these are not controlled through the switchboard, and therefore are not used to any great extent in the legitimate theatre.

The Art of Blending and Toning For Lighting Effect

The purpose of blending and toning stage lights is to create the effect of over-all "atmosphere" light.

The best light unit for blending is the border strip light. These are open boxes with diffused lighting passing through colored mediums. Usually they are placed directly behind the proscenium arch for their most efficient use.

Footlights are another unit of tonal lighting. These project a low general light on the set. They may be used to eliminate some of the shadows created by stage lights; however, they create a problem to some extent in that the light is diffused and unless controlled will bleed onto the proscenium.

Let us discuss first the *borderlight.*

1. *Borderlights*

The borderlight is a remnant of the past when many sources of light were required to provide the necessary intensity of illumination. However, with the invention of the incandescent lamp, it was discovered that large numbers of lights were not needed to attain the required intensity. With the use of borderlights, the amount needed to "blend" may be more than is necessary to light the set.

Borderlights are "space-filling" instruments. For this reason they are hard to handle and should be used sparingly. However, they do project a variety of color tone over the acting area.

Various color mediums can be used in borderlights. Gelatin frames are still used to some extent, but modern improvements offer a much better medium. Glass roundels are manufactured in the colors of amber, surprise pink, green-blue, and the primaries red, green and blue. These are most satisfactory in that they do not fade, as is the case with gelatin mediums.

There are several points to remember in the use of borderlights. When used with a box set, care should be exercised to keep the rays off the scenery. Only when border and wing sets are employed jointly should border lights be used as a lighting medium. There are some borderlights in use now that have focusing adjustments. However, the expense of these units and the experienced handling they require make their use by most stages almost prohibitive.

2. *Footlights*

This type of lighting system has been handed down from theatre practices of the past. Their use has been modified to a great extent, and not much can be said about them except that their most effective use involves elimination of face shadows at low intensities.

3. *Floodlights*

The floodlight, or portable open units, are used to light areas of the stage considered to be background or motivating areas. These units are flexible in that they may be transported from one area to another as light needs dictate.

Their value lies in lighting restricted areas from areas otherwise inaccessible.

Creating Special Effects

From time to time the Light Technician will be called upon to create special lighting effects. Following are some of the effects that can be achieved and the techniques for achieving them.

1. *Acting Area Effects*

When lighting a special piece of scenery or part of the set, color is particularly important. The selection of a colored spot close to the color of the object of illumination is wise. The beam of the light should outline or "soft-edge" the object so that it fades into the surrounding area.

Special areas of light in the acting area are lighted by supplementary spotlights. Depending upon the desired effect, control may be maintained at the switchboard. This may include also the special lighting of entrances and exits.

2. *Motivating Light*

Realism in matters of motivating light is vital to the success of the play. Sunlight or lamplight should be achieved effectively yet without becoming an overbearing or glaring force to the audience. Supplementary lights are generally used in these instances.

a. *Sunlight*

To create the effect of sunlight, the light instrument should be mounted as far from the stage as possible and at an angle comparable to that of a mid-morning or mid-afternoon sun. The best instruments to use are high-powered spotlights.

b. *Moonlight*

The only difference between sunlight and moonlight is the intensity and color of the light source. The same type of lamps may be used for both effects. The control board and gelatin values may determine the intensity.

c. *Daylight*

Daylight is a general, bright, warm light from all directions. This effect can be achieved easily by using the border strips. One point to remember: any change from daylight to dusk must be completed very subtly.

In summarizing, it might be said that the stage crew should know not only what equipment it has available, but also how to use it efficiently. Plan wisely. Remember that the acting area must be adequately lighted, that color is an important factor, and that mood and tone quality can be suggested by lighting. Put all your plans on paper. Do not trust things to memory. Once you have arranged this lighting to suit your needs, rehearse the lighting cues over and over until your timing is perfect. You will be proud of the results.

If you lack in lighting equipment, imorovization can prove just as effective as expensive lighting units. Countless performers have worked under lights which were no more than No. 10 cans into which sockets and bulbs had been installed. The quality of the equipment does not always insure the quality of the show. Don't let your lighting problems get the best of you. Be sure to check the stagecraft agencies in your area before abandoning an idea. These organizations are willing to help you even though it may mean no financial return for them.

AUDITION INFORMATION SHEET

Name: .... **Reg. Room** ....
Address: .... **Phone** ....
Male .... **Female** .... **Age** .... **Year in school** ....
Height: .... **Weight:** .... **Color of hair:** ....
Color of eyes: ....
What parts do you like to play? ....
....

Do you know anything about this play?. If so, comment upon it or upon a particular part which interests you ....
....
....

Please list your class schedule with room no. and teacher's name completely:

Period	Class	Room	Teacher
I			....
II			....
III			....
IV			....
V			....
VI			....
VII			....

List your evening activities. Would you be able to attend night rehearsals? ....
....
....

Please read and sign:

Should I receive a part in the proposed play, I will endeavor to meet all rehearsal calls unless officially excused. I appreciate this opportunity to participate in a stage production and realize that understanding and acceptance of responsibility are important to my character development. Therefore, I sign this in good faith and will endeavor at all times to meet my obligations.

....
Signature

NOTICE OF ACCEPTANCE

Dear Parent or Guardian:

Your .... has been chosen as one of the cast for our school play, ..., to be presented ....

We are very happy to have .... with us. We will be working together for the next nine weeks or so. Knowing that there are certain things you would like to know about our policies, may I take this opportunity to state them briefly.

First of all, we would like to present a play of which our school can be proud. I am sure that you are aware that rehearsals are very necessary. Therefore, because we do not like to interrupt classroom time, we must resort to night rehearsals. These last from 7:00 P.M. until approximately 10:00 P.M. We schedule rehearsals in advance, making certain that they are properly chaperoned. This should lessen some concern and worry on the part of the parent or guardian.

We also feel that a student should maintain a good grade average despite play rehearsals. To do this, I personally will be advised of any academic difficulty that may occur to a member of the cast or crew. I will then work with any such student to overcome the difficulty.

You, as a parent, can, help us immensely. Since we try to instill a sense of responsibility in the student, we would like for them to meet all of their obligations to their home, to their school and to themselves. Students have a habit of overloading with responsibilities from time to time. This can cause real anxiety and even hurt the student's health. A word or two from you would be of much help to us in emphasizing to the student how beneficial it is to complete one task at a time.

We will endeavor to see that each person is safely on his or her way home as soon as rehearsals are over.

Please feel free to call if you have any questions pertaining to this production. I may be reached here at Franklin High School.

Sincerely,
James Shaffer, Drama Coach
Franklin High School

I have read the above and hereby consent for my child (or ward) to participate in the play named above.

(Signature) ....
Parent or Guardian

REHEARSAL SCHEDULE

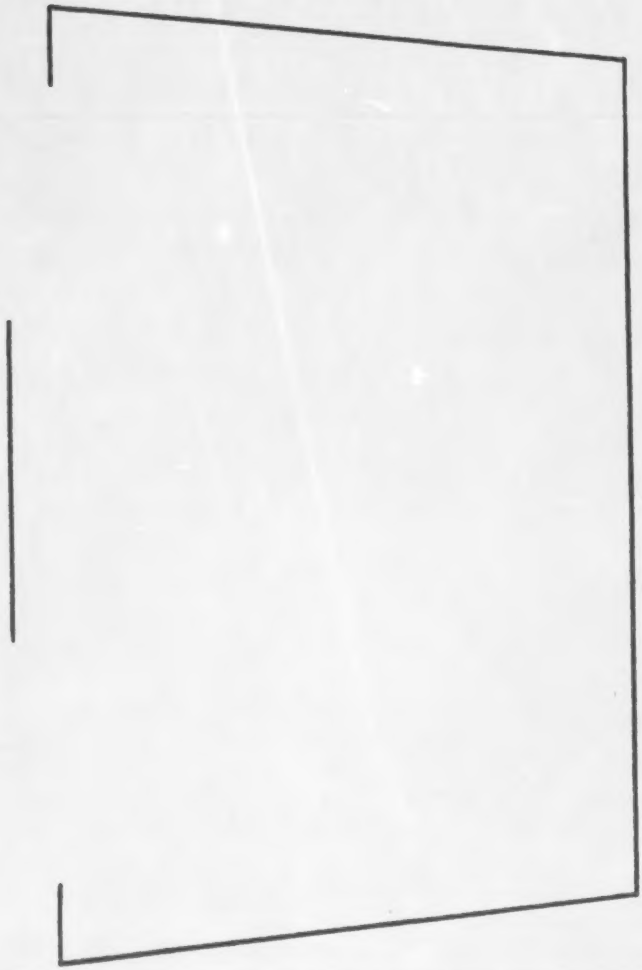
For the Play ....

.... 19 ....

Monday	Tuesday	Wednesday	Thursday	Friday

After School Rehearsals are from 3:00 P.M. to 5:30 P.M.
Night Rehearsals are from 7:00 P.M. to 9:30 P.M.
(When necessary, transportation will be provided after rehearsals.)

STAGE PLAN



THE PROPERTY PLANNING CHART

Instructions:

Use this chart to assist you in determining what props you will need and where you will obtain them. Read the play through and enter each prop on the chart as you come to it. Number the scenes consecutively for the entire show, NOT BY ACTS. Be certain to describe the property in detail. Show the separation between scenes by using a heavy, colored pencil line across the sheet.

Scene	Type	The Prop	Description	Possible Source

THE WORKING PROPERTY LIST

(SHOW) .... Scene ....

Prop	Location	Used by (Hand Prop) Crew Worker Responsible

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COSTUME PLANNING CHART

CHARACTER	COSTUME DESCRIPTION	SOURCE

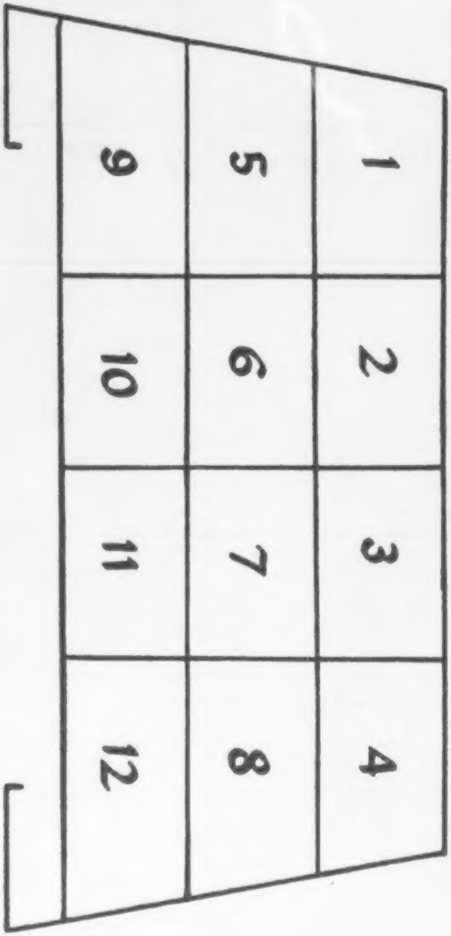
MAKE-UP PLANNING CHART

CHARACTER	MAKE-UP DESCRIPTION	COLOR NUMBERS

LIGHT PLOT

ACT	LIGHT NUMBER	AREA	COLOR	POWER

LIGHT PLOT STAGE PLAN



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